

AN ESSAY  
ON  
KEATS'S TREATMENT  
OF THE  
HEROIC RHYTHM AND BLANK VERSE

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THÈSE

PRÉSENTÉE A LA FACULTÉ DES LETTRES DE L'UNIVERSITÉ DE PARIS

PAR

Lucien WOLFF

AGRÉGÉ DE L'UNIVERSITÉ

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PARIS  
HACHETTE ET Cie  
ÉDITEURS  
BOULEVARD ST-GERMAIN, 79

TOULOUSE  
ÉDOUARD PRIVAT  
IMPRIMEUR  
RUE DES ARTS, 14

1909







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The above distribution of chapters has been adopted in accordance with the nature of their subjects :

Ch. I. — Keats's prosody in the poems of 1817 is still, in the main, independent of Leigh Hunt's practice and demands a separate study.

Ch. II-III. — Hunt's influence is traceable throughout *Endymion* but not so close and deep as to require a constant juxtaposition of facts. The harmony of Keats's verse stands out, absolutely distinct from Hunt's.

Ch. IV-V. — Though Dryden's influence, much more than Hunt's, in the case of *Endymion*, contributes to shape out Keats's verse in *Lamia*, and such influence proceeds from a penetrating study of the *Fables*, yet, Keats's practice retains its originality, and his verse sound, its own ring. In both the previous and the present cases, such originality should be brought out through devoting a separate chapter to the master and the disciple.

Ch. VI. — Milton's influence, though not destroying the individual harmony of *Hyperion*, informs this harmony to such an extent that a continuous rapprochement of the two poets' parallel practices becomes a necessity of the subject, and, added to the many obvious remembrances of *Paradise Lost* that occur in the poem, fully explains why Keats condemned his work as artificial (*viz.* a form which he thought not his own and ill adapted to his mode of imagination), gave it up, and, later on, attempted to alter it into a vision.

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### ERRATA

- Line 17, read Ch. V-VI, instead of Ch. IV-V.  
 Line 23, read Ch. VII, instead of Ch. VI.



## INTRODUCTION

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A typical heroic verse may be described as obeying two conditions :

1° It has 10 syllables ;

2° It consists of 5 iambs viz. has 5 accents or stresses, which fall on the even syllables.

I propose to examine Keats's heroic verse, in each work, under the following heads.

I. — Cases where the number of syllables is modified by diminution (A) or addition (B).

Addition may take place :

1° By the adding of a supernumerary syllable before a pause, in the middle of the line, viz. at the end of the first or third foot — or feminine caesura (B<sub>1</sub>).

2° By the adding of one or two supernumerary syllables after the fifth foot — or feminine ending (B<sub>2</sub>).

3° By the substitution of a trisyllabic foot to the regular iamb (B<sub>3</sub>).

This supernumerary syllable may be :

*a*) Distinctly pronounced. Then we have a foot alien to the normal heroic line, such as an anapaest, a dactyl... (B<sub>3a</sub>).

*b*) Completely omitted. Then, we have a case of elision, which takes place either in a single word or in the fusing of two words into one (B<sub>3b</sub>).

c) More or less pronounced. Then, we have a case of slurring, a term which covers the whole scale between elision and pronunciation ( $B_3c$ ).

II. — The heroic rhythm may be varied by the introduction of longer or shorter lines.

III. — The heroic rhythm may be varied through the introduction of other feet than the iamb.

IV. — The heroic rhythm may be varied according to :

1° The place of the stop or pause which divides the line into two more or less equal parts.

2° The occasional omission of the pause at the end of the line — or overflow.

V. — The three varying parts of the heroic verse being thus studied, a fifth and last section will include the fixed element of the rhythm; viz. rhyme and its several modes of expression.

I have employed the classical terms : foot, iamb, pyrrhic, etc... only for the sake of convenience and without any wish to enter into the battle of accent with quantity. The whole English metrical system being based on two classes of sound-values, viz. accented and unaccented syllables<sup>1</sup>, it seems better to adopt the terms most commonly used, so far, without losing sight of the fact that, while in Latin prosody, they refer to long and short sounds, in English versification they mean more or less emphatic accents.

By caesura, I always signify an internal pause, occurring before either a full stop or a semi-colon having or almost having the force of a full stop.

---

1. Obviously, there is a whole scale between accented and unaccented syllables, but a sharp division is needed, in order to reach laws. For the most interesting discussion of the contest between accent and quantity, I refer the reader to Chapter VII of Mr. J. B. Mayor's *Chapters on English Metre* (2<sup>d</sup> edit. Cambridge Univ. Press. 1901), in which Mr. R. Bridges' and Dr Skeat's metrical systems are discussed.

## POEMS PUBLISHED IN 1817 <sup>(1)</sup>

### DEDICATION TO LEIGH HUNT

« ..... I feel a free  
A leafy luxury, seeing I could please,  
With these poor offerings, a man like thee. »

I. — A. As far as has been ascertained, no case of truncation, either initial, or final, occurs in these poems.

B<sub>1</sub>. No case of feminine caesura <sup>(2)</sup>.

---

(1) The following abbreviations will be used throughout :

M. = Epistle to G. F. Mathew ; S. I. = Specimen of Induction ; C. = Calidore ; G. = Epistle to my brother George ; CC. = Epistle to C. C. Clarke ; I. T. = I stood tiptoe... ; S. P. = Sleep and Poetry. — The poems are here given and will be studied in their chronological order, from november 1815 (Ep. to G. F. M.) to december 1816 (S. P.).

(2) Two cases might pass for feminine caesurae.

a. CC., 128 : that well | you know | tō hon|our | life's ve|ry toys  
in which the third foot may also be scanned :

to hon|our | life's ve | ...

but there are other examples of :

1<sup>o</sup> To before a vowel (or *h* non aspirate) being slurred ;

2<sup>o</sup> Trochees in the 3<sup>d</sup> foot.

b. I. T., 111 : Of buds | into | ripe flowers | or by | the | flitt|ing...  
in which the 3<sup>d</sup> foot may be scanned :

ripe flow|ers | or by | ...

but, as in many other instances, the *w* may be disregarded as a vowel.

B<sub>2</sub>. Feminine endings (or double rhymes) are extremely frequent (1):

|                                   |           |                          |                   |
|-----------------------------------|-----------|--------------------------|-------------------|
| 28 cases out of 93 lines in M. or | nearly    | 1 out of 3               | ( <sup>2</sup> ). |
| 10 — 68 — in S. I.                | nearly    | 1 out of 7               | ( <sup>3</sup> ). |
| 30 — 162 — in C.                  | nearly    | 1 out of 5               | ( <sup>4</sup> ). |
| 32 — 142 — in G.                  | about     | 1 out of 4 $\frac{1}{2}$ | ( <sup>5</sup> ). |
| 42 — 132 — in CC.                 | nearly    | 1 out of 3               | ( <sup>6</sup> ). |
| 52 — 242 — in I. T.               | more than | 1 out of 5               | ( <sup>7</sup> ). |
| 58 — 404 — in S. P.               | nearly    | 1 out of 7               | ( <sup>8</sup> ). |

The extra syllable is a monosyllable in a few cases, among those just examined : M., 57-8; G., 23-4, 65-6, 79-80, 117-8; CC., 111-2; I. T., 29-30, 31-2; S. P., 23-4. — But this syllable is not emphatic.

In fewer cases still, we find two light unaccented syllables : G., 105-6; CC., 40-1, 58-9, 105-6.

B<sub>3</sub>. Substitution of a trisyllabic foot.

B<sub>3a</sub>. Distinctly pronounced.

The iamb is expanded into an anapaest,

In the first foot :

- S. P., 137 : To the trees | and moun|tains; and | there soon | appear.  
 — 163 : In the pre|sent strength | of man | hood, that | the high.  
 — 276 : In the ve|ry fane | the light | of po|esy.  
 — 352 : To as sweet | a si|lence, when | I 'gan | retrace<sup>(9)</sup>.  
 — 387 : Of the goad|ed world | and Kos|cius|ko's worn.

(1) Cases of diphthongs formed with a *w*, such as *bower*, *flower*, etc... are included.

(2) M., 7-8, 9-10, 15-6, 21-2, 37-8, 39-40, 41-2, 49-50, 51-2, 57-8, 59-60, 61-2, 68-9, 80-1.

(3) I. T., 17-8, 33-4, 41-2, 43-4, 67-8.

(4) C., 13-4, 52-3, 62-3, 66-7, 89-90, 95-6, 103-4, 107-8, 132-3, 134-5, 136-7, 142-3, 154-5, 158-9, 160-1.

(5) G., 7-8, 15-6, 23-4, 27-8, 43-4, 47-8, 65-6, 75-6, 79-80, 89-90, 91-2, 105-6, 109-110, 115-6, 117-8, 119-30, 122-4.

(6) CC., 1-2, 9-10, 11-2, 19-20, 25-6, 31-2, 40-1, 44-5, 46-7, 58-9, 60-1, 68-9, 80-1, 86-7, 88-9, 97-8, 101-2, 103-4, 105-6, 111-2, 113-4.

(7) 19-20, 25-6, 27-8, 29-30, 31-2, 41-2, 53-4, 63-4, 64-5, 75-6, 81-2, 85-6, 107-8, 111-2, 117-8, 123-4, 133-4, 137-8, 147-8, 169-70, 173-4, 185-6, 197-8, 225-6, 237-8, 239-40.

(8) 1-2, 3-4, 5-6, 13-14, 15-6, 21-2, 23-4, 25-6, 27-8, 33-4, 35-6, 45-6, 59-60, 65-6, 71-2, 73-4, 79-80, 105-6, 129-30, 169-70, 235-6, 279-80, 319-20, 323-4, 329-30, 341-2, 343-4, 371-2, 375-6.

(9) *To* before *as* might be slurred, but this would be a solitary instance of to

In the second foot :

C., 51 :        Of del|icate birch | trees, or | long grass | which hems.

In the third foot :

CC., 110 :     Was warmed | luxu|riously by | divine | Mozart <sup>(1)</sup>.

I. T., 186 :    Shapes from | thē invi|sible world | unear|ly sing|ing.

S. P., 61 :     Like ă | frēsh sā|crifice; or | if I | can bear <sup>(2)</sup>.

— 291 :       A vast | ide|a before | me, and | I glean <sup>(3)</sup>.

In the fourth foot :

C., 82 :        How tremb|lingly | their del|icate an|kles spanned <sup>(4)</sup>.

S. P., 288 :    Of man | though no | great min|istring rea|son sorts.

In the fifth foot :

C., 21 :        And glides | into | a bed | of wa|ter lilies <sup>(5)</sup>.

C., 65 :        Whence may | be seen | the cas|tle gloom|y and grand <sup>(6)</sup>.

I. T., 58 :     With wings | of gen|tle flush | o'er del|icate white <sup>(7)</sup>.

B<sub>3</sub>b. Elisions.

1<sup>o</sup> In single words such as *o'er*, *'mong*, *'mid*, *'gainst*.... and so forth <sup>(8)</sup>.

In a few cases, such elisions do not occur. For example in : C., 8, 69, 131, where *over* counts for two syllables.

2<sup>o</sup> In the fusing of two words into one, such as *'t is*, *that 's*, *heart 's* (= heart is), *t' intreat* (= to intreat), *th'untainted* <sup>(9)</sup>.

---

being slurred before a conjunction, and there is no reason for not reckoning it together with other examples of an anapaest in the first foot.

(1) The 3<sup>d</sup> foot may also be reckoned as a tribrach.

(2) This might also be regarded as an example of a feminine caesura, with two light unaccented syllables at the pause, instead of one, the general case.

(3) *Idea* might also be reckoned as consisting of 2 syllables only, *ea* being contracted into one.

(4) See *delicate* above.

(5) The accent in *lilies* seems to be shifted on to the second syllable, for the sake of the rhyme.

(6) *Y* might also be slurred, in accordance with the several instances of *many a*, where *y* is evidently slurred.

(7) See *delicate*, note 4 and above.

(8) M., 14, 15, 34, 35, 36, 46, 92...; S. I., 6; C., 1, 11, 17, 105, 151; G., 2, 8, 123; CC., 16, 37, 76, 77; I. T., 14, 58, 73, 164; S. P., 365.

(9) M., 17, 52, 68; G., 3, 46, 47, 97, 123; CC., 103; I. T., 110; S. P., 44, 62, 219, 221, 272.

3<sup>o</sup> *Ed.* (adj., past partic. or past tense) is sometimes elided, sometimes not.

1<sup>o</sup> Cases where *ed* counts as one syllable :

M., 6, 30; S. I., 49; C., 115, 126; G., 88; CC., 117; I. T., 40; S. P., 254, 257, 262.

In every case but one (CC., 117) *ed* occurs in past participles, used adjectively.

2<sup>o</sup> Case where *ed* is elided :

M., 22, 58...; S. I., 61...; C., 73, 129, 130...; G., 2...; CC., 40...; I. T., 222, 3, 4...; S. P., 57, 258...

B<sub>3</sub>c. Slurrings.

1. The article *the*, occurring before a vowel, is sometimes slurred, sometimes not.

a) *The* slurred. Instances : I. T., 164, 186; S. P., 62, 265.

In two cases such a slurring occurs before an aspirate *h* :

S. I., 22 : And th' half seen mossiness of linnets' nests <sup>(1)</sup>.

I. T., 17 : Far round the horizon's crystal air to skim <sup>(2)</sup>.

b) *The* not slurred. Instances : C., 71, 74, 86, 89, 128, 155; G., 131; I. T., 198; S. P., 81...

2. *To*, the mark of the infinitive, occurring before a vowel, is usually slurred :

M., 58; C., 130; CC., 128 <sup>(3)</sup> (in all which cases *to* occurs before a verb).

3. When *many* occurs in the phrase *many a*, the vowel *y* is slurred :

S. P., 65, 69, 306 <sup>(4)</sup>.

4. Diphthongs <sup>(5)</sup> and double vowels <sup>(6)</sup> are usually contracted into one syllable.

---

(1) According to the mark of elision in Mr. de Selincourt's edition.

(2) Though there is no mark of elision printed, this latter case seems to be similar to the former one, though, of course, the second foot might be considered as an anapaest.

(3) Or, if *to* is not regarded as being slurred, the line may be considered as affording one more example of a feminine caesura.

(4) The feet where *many a* occurs might, of course, be regarded as anapaests.

(5) Such as *ial* (partial), *ian* (Sicilian), *ia* (cassia), *ious* (glorious), etc...

(6) Such as *ia* in diamonds (G., 58...), in briar (I. T., 35), *yi* in hurrying (I. T., 70), *ua* in continually (S. P., 100), *aye* in prayer (S. I., 62; S. P., 55).

A few exceptions occur : M., 64 (where *genius* counts as 3 syllables); C., 84; I. T., 192, 204 <sup>(1)</sup>; S. P., 265 <sup>(2)</sup>. — In every case but the first, the diphthong is expanded into two syllables for the sake of the rhyme.

Placed between two vowels, *v* and *w*, occurring in such words as *power*, *flower*, *shadowy*, *bowery*, are sometimes treated as vowels and may be brought under this head.

Sometimes *v* and *w* are treated as consonants, and the preceding and following vowels as two distinct syllables <sup>(3)</sup>.

5. Of unaccented vowels separated by *r*, the first is most commonly slurred, as in the words *different*, *reverence*, *lingeringly*, *silvery*, *whispering*, etc... <sup>(4)</sup>. Such slurrings are sometimes marked in print (") <sup>(5)</sup>.

Fairly often, exceptions to such practice occur <sup>(6)</sup>. Out of which 15 cases, eight are found at the end of the line <sup>(7)</sup>.

6. Of unaccented vowels separated by *n* the first is commonly slurred, in such words as *widening* (M., 87; C., 18), *evening* (I. T., 215), *listener* (S. P., 16).

Exceptions occur in *evening* (I. T., 107), *gladdening* (C., 139).

7. Of unaccented vowels separated by *l* the first is commonly slurred, in such words as : *pitiless* (M., 65), *grav'ly* (spelt so in Mr. de S. edit.) (CC., 124), *tremulous* (I. T., 146), *perilous* (S. P., 86).

The same slurring is practised before *double l* : *awfuller* (S. P., 76).

(1) Keats, as a rule, prefers the full sound of the four syllables :

« The very music of the name has gone.  
Into my being ». (End., 36-7.)

(2) M., 6, 37, 40, 85; C., 10, 26, 54, 106; I. T., 10, 21, 84, 111, 134, 149, 171, 172, 188; S. P., 55, 58, 63, 66, 78, 156, 254, 284.

(3) C., 23, 53, 104, 151; G., 88; CC., 56, 96; S. P., 49, 116, 259.

(4) *Spirit*. One syllable in S. I., 6 (unless *to* be slurred before *aspirate h* as in the case previously noticed).

(5) M., 17, 59; C., 5, 50, 84; G., 10, 29, 38, 126; CC., 39; I. T., 15, 71, 156, 173, 194, 227, 242; S. P., 30, 129, 148, 189, 209, 237, 252, 260, 266, 273, 288, 328, 373, 388 (spelt *suffrance*).

(6) S. I., 63; C., 116, 161; G., 64; I. T., 121, 122, 132, 185; S. P., 13, 29, 40, 182 (twice), 253, 308.

(7) S. I., 63; I. T., 121, 122, 132; S. P., 29, 40, 182, 253.

8. To the previous remarks may be added a few isolated cases of slurring or elision.

The adverb *perhaps* (owing to cockney pronunciation) is usually contracted into one syllable (I. T., 91; S. P., 33, 324).

*Gh*, occurring between two vowels, is treated in the same line both as a consonant and a vowel; in the first case, *higher* stands for 2 syllables, in the second for one :

And staid|ly pa|ces high|er up | and higher. G., 61 (see S. P., 19).

The ending *es*, for the 3<sup>d</sup> person singular of Present Indicative is elided in. S. P., 31; but 's (possessive case) occurring after *th* counts as one syllable (S. P., 28).

## II. — Introduction of shorter lines.

a) The three-foot line occurs in seven cases <sup>(1)</sup>, not at all in *Sleep* and *Poetry*, the last written in the series.

b) The four-foot line occurs once only <sup>(2)</sup>.

Introduction of longer lines :

The alexandrine (or 6 foot iambic) occurs in five cases, three of which are liable to discussion.

Once only as the conclusion of a poetical work, in the earliest written piece of the series, the epistle to G. F. Mathew :

Kiss|ing | thy dai|ly food | from Na|liad's pearl|y hands.

In 4 cases, in the course of a period :

G., 144 : Of all | unworth|iness | and how | the strong | of arm <sup>(3)</sup>.

CG., 72 : Upon | a ty|rant's head. | Ah! had | I ne|ver seen.

S. P., 97 : Myself | in po|esy | so I | may do | the deed <sup>(3)</sup>.

— 236 : Of light | is po|esy | 't is thē | supreme | of power <sup>(3)</sup>.

III. — The heroic verse varied through the introduction of other feet than the iamb <sup>(4)</sup>.

(1) S. I., 58; G., 12, 72, 92; I. T., 48, 50, 184.

(2) G., 84.

(3) In these three cases, the two unaccented syllables occurring at the middle pause of the line might be regarded as expanded feminine caesurae.

(4) A special study has been made of : 1<sup>o</sup> the Ep. to G. F. Mathew (nov. 1815); 2<sup>o</sup> the first 150 lines of *I stood tiptoe* (1<sup>st</sup> part 1816); 3<sup>o</sup> the first 150 lines of *Sleep* and *Poetry* (dec. 1816) as representing three various stages of Keats's early manner in versification. See tables of scanned lines at the end of this essay.

In the Ep. to G. F. M. (93 lines) :

A. There are only 15 regular iambic lines out of which 8 have a feminine ending. Proportion : about one out of six.

30 lines have 2 irregular feet,

13 — 3 —

3 — 4 —

One line (32) consists altogether of other feet than iambs.

B. Trochees occur : 18 times in the 1<sup>st</sup> foot,

— twice — 2<sup>d</sup> —

— 3 times — 3<sup>d</sup> —

— 23 times all together.

Spondees occur : 19 times in the 1<sup>st</sup> foot,

— 18 — — 2<sup>d</sup> —

— 12 — — 3<sup>d</sup> —

— 13 — — 4<sup>th</sup> —

— 6 — — 5<sup>th</sup> —

— 68 — all together.

Pyrhics occur : 15 times in the 1<sup>st</sup> foot,

— 8 — — 2<sup>d</sup> —

— 24 — — 3<sup>d</sup> —

— 9 — — 4<sup>th</sup> —

— not — 5<sup>th</sup> —

In the first 150 lines of I. st. T :

A. There are only 24 regular iambic lines, out of which 7 with a feminine ending. Proportion : about one out of six.

B. Trochees occur : 39 times in the first foot,

— 4 — — 2<sup>d</sup> —

— 10 — — 3<sup>d</sup> —

— 5 — — 4<sup>th</sup> —

— not — 5<sup>th</sup> —

— 58 — all together.

Spondees occur : 20 times in the 1<sup>st</sup> foot,

— 34 — — 2<sup>d</sup> —

— 17 — — 3<sup>d</sup> —

Spondees occur : 9 times in the 4<sup>th</sup> foot,

— 13 — — 5<sup>th</sup> —

— 93 — all together.

Pyrrhics occur : 15 times in the 1<sup>st</sup> foot,

— 7 — — 2<sup>d</sup> —

— 27 — — 3<sup>d</sup> —

— 19 — — 4<sup>th</sup> —

— 4 — — 5<sup>th</sup> —

40 lines have 2 irregular feet.

26 — 3 —

2 — 4 —

In the first 150 lines of Sleep and Poetry :

A. There are only 18 regular iambic lines (or scarcely one out of eight) out of which five with a feminine ending.

B. Trochees occur : 52 times in the 1<sup>st</sup> foot,

— twice — 2<sup>d</sup> —

— 6 times — 3<sup>d</sup> —

— 4 — — 4<sup>th</sup> —

— not — — 5<sup>th</sup> —

— 64 — all together.

Spondees occur : 25 times in the 1<sup>st</sup> foot,

— 38 — — 2<sup>d</sup> —

— 14 — — 3<sup>d</sup> —

— 17 — — 4<sup>th</sup> —

— 18 — — 5<sup>th</sup> —

— 102 — all together (see Pyrrhics, p. 190).

Pyrrhics occur : 15 times in the 1<sup>st</sup> foot,

— 15 — — 2<sup>d</sup> —

— 40 — — 3<sup>d</sup> —

— 19 — — 4<sup>th</sup> —

— 5 — — 5<sup>th</sup> —

An anapaest occurs once in the first foot.

53 lines have 2 irregular feet.

32 — 3 —

6 — 4 —

2 lines consist altogether of other feet than iambs (21-61).

Three lines, in which cases of recession of accent might be found, are liable to discussion. The usual mode of scanning has been here adopted, on account of the extreme irregularity of the whole work. But recession of accent might be accepted, as several doubtless instances of it occur in *Endymion*. So, *Sleep* and *Poetry*, in this respect at least, would mark a period in the evolution of Keats's heroic verse from his earliest attempts in that rhythm to the writing of *Endymion*. Recession is the more worthy of consideration, as it occurs (if accepted) in cases where such practice is most common, viz. in prepositions. Further weight might be added to this argument by the fact that recession constantly occurs in Shakespeare, and in Milton's early works.

The lines in question are the following ones, which, according to recession of accent, might be scanned :

- S. P., 19 : Būt whāt | ȳs hīgh|ēr bē|yōnd thought | thān theē.  
 — 94 : ā lāngh|īng schōol-|bōy wīth | ōūt grīef | őr cāre.  
 — 103 : feēd ūp|ōn āp|plēs rēd | ānd strāw|bērrēs.

#### IV. — Pause. Caesura. Overflow.

The pause (or stop within the line) occurs after any syllable<sup>(1)</sup>.

1° Most frequently after the 4<sup>th</sup> syllable : M., 16 cases; I. T., 46; S. P., 79 : 141 all together.

2° Next in frequency, after the 6<sup>th</sup> or 5<sup>th</sup> syllables.

After the 6<sup>th</sup> syllable : M., 11 cases; I. T., 37; S. P., 68 : 116 all together.

— 5<sup>th</sup> — : M., 17 — ; I. T., 25; S. P., 69 : 111 —

3° Less frequent, after any other syllable, but the 9<sup>th</sup>.

After the 1<sup>st</sup> syllable : M., 7 cases; I. T., 20; S. P., 30 : 57 cases all together.

— 7<sup>th</sup> — : M., 3 — ; I. T., 14; S. P., 37 : 54 —

— 2<sup>d</sup> — : M., 8 — ; I. T., 22; S. P., 21 : 51 —

— 3<sup>d</sup> — : M., 2 — ; I. T., 18; S. P., 28 : 48 —

— 8<sup>th</sup> — : M., 12 — ; I. T., 8; S. P., 25 : 45 —

4° Very rare after the 9<sup>th</sup> syllable : M., no case; I. T., 1; S. P., 5 : 6 cases all together.

---

(1) We shall confine ourselves to M., I. T., S. P.

Caesurae <sup>(1)</sup> occur almost after any syllable <sup>(2)</sup>.

1<sup>o</sup> Most frequently after the 6<sup>th</sup> syllable : 25 cases <sup>(3)</sup>.

2<sup>o</sup> Next frequently after the 4<sup>th</sup> or 5<sup>th</sup> syllable : 18 and 16 cases respectively <sup>(4)</sup>.

3<sup>o</sup> Very seldom after the 7<sup>th</sup>, 8<sup>th</sup>, 3<sup>d</sup> or 2<sup>d</sup> syllable : 5, 3, 3, 2 cases respectively <sup>(5)</sup>.

4<sup>o</sup> Never after the 1<sup>st</sup> or 9<sup>th</sup> syllable.

The most important pause of the line, that at the end, is constantly omitted.

A. — Overflow from the first line of the couplet to the second <sup>(6)</sup> :

M., 16 cases (1 out of 3); S. T., 13 (more than 1 out of 3); C., 43 cases (more than 1 out of 2); G., 19 (about 1 out of 4); CC., 17 cases (about 1 out of 4); I. T., 35 (about 1 out of  $3\frac{1}{2}$ ); S. P., 96 cases (almost 1 out of 2).

B. — Overflow from one couplet to another <sup>(6)</sup> :

M., 13 cases (almost 1 out of 3); S. I., 8 (1 out of 4); C., 33 cases (about 1 out of  $2\frac{1}{2}$ ); G., 12 (1 out of 6); CC., 10 cases (1 out of  $6\frac{1}{2}$ );

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(1) See our definition and use of the word caesura, p. 10. This term of course refers to long pauses within the line, whether these pauses are marked full stop (dividing two unconnected sentences) or semi-colon (dividing two sentences whose individual meanings are but very slightly connected). For ex. : M., 78; S. I., 13, 31, etc...

(2) Here our study bears on the whole of the first series of poems.

(3) M., 65, 78; S. I., 13, 31; C., 26, 55, 56, 93; G., 103, 121, 135; CC., 27, 72, 128; I. T., 25; S. P., 127, 140, 159, 187, 192, 206, 219, 235, 297, 391.

(4) 4<sup>th</sup> syll. : S. I., 57, 65; C., 32, 52, 76, 86; G., 73, 109; CC., 78, 101; I. T., 223; S. P., 11, 125, 151, 162, 167, 172, 201. — 5<sup>th</sup> syll. : C., 28, 40, 101, 140; I. T., 43, 75; S. P., 49, 55, 89, 101, 137, 153, 171, 221, 304, 358.

(5) After 7<sup>th</sup> syll. : C., 80; G., 101; I. T., 67, 187; S. P., 181. — Aft. 8<sup>th</sup> s. : S. P., 189, 199, 293. — Aft. 3<sup>d</sup> s. : S. P., 212, 213, 223. — Aft. 2<sup>d</sup> s. : S. P., 71, 215.

(6) To this material or syntactical overflow (viz. the 2 parts of the sentence being divided off by the end of the line both as regards syntax and therefore sense) should be added mere sense overflow (viz. the general sense of the period going on after the couplet). — Such cases occur very frequently : M., 19; S. I., 14; C., 24; G., 30; CC., 33; I. T., 32; S. P., 49; and lengthy periods extending over six lines or more are to be commonly found in Keats's early works (for inst. M., 17-30, 35-50, 84-93; I. T., 15-22, 107-115, 116-124, etc...).

Of course, in the overflow from the 1<sup>st</sup> line of the couplet to the 2<sup>d</sup>, only cases of syntactical overflow should be reckoned, as it is a definition of the couplet that the sense should be carried on from the 1<sup>st</sup> to the 2<sup>d</sup> line, and completed with the latter.

I. T., 29 (almost 1 out of 4); S. P., 104 cases (more than 1 out of 2).

The most frequent cases of overflow are, in order of frequency, the following ones :

1° Cases where the end of the line separates the object noun from the governing verb : M., 2 cases; Sp. I., 1; C., 8; G., none; CC., 1; I. T., 7; S. P., 28. All together : 45 <sup>(1)</sup>.

2° Cases where the end of the line separates the subordinate preposition from the governing verb : M., 4; S. I., 1; C., 6; G., 6; CC., 2; I. T., 5; S. P., 17. All together : 41 <sup>(2)</sup>.

3° Cases where the end of the line separates the genitive from its governing case : M., 0; S. I., 0; C., 5; G., 0; CC., 2; I. T., 2; S. P., 21. All together : 30 <sup>(3)</sup>.

4° Verb separated from its subject : M., 1; S. I., 3; C., 3; G., 2; CC., 2; I. T., 4; S. P., 10. All together : 25 <sup>(4)</sup>.

5° Qualifying adjectives, present or past participles from qualified word : M., 1; S. I., 1; C., 1; G., 0; CC., 1; I. T., 4; S. P. 5. All together : 13 <sup>(5)</sup>.

6° Preposition from its case : M., 2; S. I., 1; C., 2; G., 1; S. P., 1. All together : 7 <sup>(5') (6)</sup>.

Another means, very often used by Keats for the sake of variety, consists in dividing the two lines of the couplet by a full stop

(1) M., 8, 36; S. I., 40; C., 29, 39, 51, 53, 67, 90, 117, 135; CC., 8; I. T., 4, 66, 70, 76, 144, 196, 222; S. P., 50, 72, 96, 136, 140, 158, 160, 172, 174, 184, 188, 194, 208, 218, 222, 230, 238, 250, 282, 286, 292, 324, 352, 358, 372, 378, 390, 402.

(2) M., 14, 32, 46, 85; S. I., 12; C., 16, 31, 55, 86, 102, 145; G., 2, 4, 72, 78, 94, 124; CC., 71, 87; I. T., 36, 44, 114, 160, 186; S. P., 74, 120, 144, 162, 166, 178, 224, 228, 258, 310, 312, 344, 356, 368, 374, 394, 398.

(3) C., 49, 110, 127, 139, 143; CC., 26, 81; I. T., 110, 116; S. P., 48, 54, 58, 66, 88, 124, 170, 190, 196, 200, 244, 284, 304, 334, 346, 350, 354, 362, 382, 386.

(4) M., 48; S. I., 6, 27, 58; C., 22, 84, 159; CC., 122, 128; G. 92, 102; I. T., 10, 24, 137, 194; S. P., 48, 182, 206, 212, 252, 270, 290, 294, 306, 376.

(5) M., 64; S. I., 60; C., 94; CC., 4; I. T., 6, 32, 184, 188; S. P., 62, 108, 130, 168, 226.

(5') M., 62, 91; S. I., 56; C., 100, 131; G., 10; S. P., 366.

at the end of the first line. This we shall call *rhyme-break* <sup>(1)</sup>, <sup>(2)</sup>.

Not only are the lines of the couplet divided by a full stop, but rhyme-break from one paragraph to another frequently occurs <sup>(3)</sup>.

## V. — Rhyme.

For *disyllabic rhymes* see above (feminine endings).

Rhyme does not present any striking character in Keats's first works.

a) Very common cases of looseness such as a short vowel rhyming to a long one <sup>(4)</sup> (*feet, yet*), or different values of the same vowel rhyming together (such as *none, gone*) <sup>(4)</sup>, or different vowel sounds coupled by rhyme (such as *merit, spirit*) <sup>(5)</sup>, frequently occur.

b) Together with the previous cases may be reckoned the numerous instances where the slightly accented syllable of a polysyllabic word rhymes with a full stressed monosyllable or the full stressed syllable of a duosyllabic word (such as *jubilee, see*) <sup>(6)</sup>.

In one case, 2 syllables, with a secondary accent, are made to rhyme together (viz. S. I., 11-12).

c) The license of identity in rhyme occurs three times only in the whole collection of poems (viz. C., 144-5; I. T., 115-6; S. P., 141-2).

With the exception of such common licenses, rhyme is regular <sup>(7)</sup>.

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(1) Under this head we also include cases where, though the printed punctuation dividing the 2 lines is semi-colon, instead of full stop, each line either expresses a different thought, or belongs to separate sentences. For ex. : M., 80-1; S. I., 11-12; C., 21-2, etc...

(2) M., 7-8, 80-1; S. I., 7-8, 11-12; C., 21-2, 23-4, 68-9, 70-1, 134-5; CC., 48-9, 82-3; I. T., 7-8, 63-4, 71-2, 77-8, 79-80, 115-6, 117-8, 189-190, 233-4, 235-6; S. P., 31-2, 98-9, 135-6, 141-2, 177-8, 183-4, 237-8, 251-2, 283-4, 305-6, 323-4, 359-60, 365-6, 369-70, 371-2, 373-4.

(3) S. P., 95-6, 121-2, 247-8, 269-70.

(4) M., 11-12, 17-18; S. I., 1-2, 7-8, 23-4, 31-2, 35-6, 45-6, 55-6; C., 5-6, 30-1, 58-9, 114-5, 130-1, 148-9, etc...

(5) C., 17-8, 26-7, 83-4; G., 5-6, 35-6, 97-8; I. T., 175-6, 217-8, 219-20, 241-2, 293-4, etc...

(6) M., 21-2, 68-9; C., 13-4; CC., 74-5; I. T., 133-4, 147-8; S. P., 45-6, 341-2.

(7) a. In two instances, a cockney pronunciation makes the rhyme. Viz. CC., 88-9, where *shorter* rhymes with *water*, and S. P., where *thorns* rhyme with *fawns* (255-6).

b. Only a very few cases occur, in which there is mere distant assonance, and

d) Only five cases of triplets occur, and these in the earlier part of the work (viz. M., 65-7; C., 23-5, 70-2, 113-5; CC., 35-7).

Only in the latter two cases, the triple rhyme encloses a whole picture or idea.

e) Keats makes a fairly frequent use of alliteration, sometimes with a felicitous effect (CC., 57; I. T., 120; S. P., 68, 189-90, 401)<sup>(1)</sup>.

Though, owing to the extraordinary licentiousness of the rhythm, the verse is often far from melodious, and many passages sound prosaic or awkward, here and there some lines are to be found, which are endowed with remarkable and expressive sonorousness, mainly due to an artistic treatment of vowel-sound; viz. M., 14; C., 18, 94, 151, 157; CC., 57; I. T., 11-12, 47, 115, 136, 195; S. P., 4, 68, 140-1, 371, 376-80.

f) Refrain already occurs as a characteristic of Keats's harmony<sup>(2)</sup> <sup>(3)</sup>.

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no proper rhyme : I. T., 199-200 (*eyes, sacrifice*); S. P., 287-8 (*thoughts, sorts*), 311-2 (*impossible, dwell*).

c. The necessity of rhyme sometimes hampers the thought and brings out needless or slightly ridiculous words, as in the following cases : C., 123; G., 92; CC. 22, 43; I. T., 172.

(1) A few instances given out of S. P., 4, 8, 11, 13, 22, 28, 33, 34, 78, 114, 126-7, 210, 228, 260, 278, 377.

(2) S. I., 1, 11, 45, 46-7; C., 39, 77, 106-7, 152-3; G., 27; CC., 33, 35, 38, 60, 62, 64, 76-7; I. T., 82-3, 103-4, 171-2; S. P., 1-18, 47-8, 53-4, 155, 192-3.

(3) Owing to oversight (probably through hurry in writing) three lines of *Sleep* and *Poetry* have 9 syllables only (unless the mark of punctuation within each of these lines be regarded and reckoned as one syllable); viz. 274, 333, 367.

## THE VERSE OF THE « STORY OF RIMINI »

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« I do not hesitate to say that Pope and the French school of versification have known the least on the subject, of any poets perhaps that ever wrote. They have mistaken mere smoothness for harmony; and, in fact, wrote as they did, because their ears were only sensible of a marked and uniform regularity... The great masters of modern versification are Dryden... Spenser... Milton... Ariosto... Shakespeare... Chaucer. All these are about as different from Pope, as the church organ is from the bell in the steeple, or, to give him a more decorous comparison, the song of the nightingale, from that of the cuckoo... All I claim to do is that of having made an attempt to describe natural things in a language becoming them, and to do something towards the revival of what appears to me a proper English versification. »

(Pref. to *Story of Rimini*, pp. xiv-xv, xviii; 2<sup>d</sup> edit. 1817.)

I. — A. No case of initial or final truncation.

IB<sub>1</sub>. No case of feminine caesura.

IB<sub>2</sub>. Feminine endings (or double rhymes) are fairly frequent :

|    |                                    |                                                     |
|----|------------------------------------|-----------------------------------------------------|
| 22 | cases out of the 335 lines of Bk I | or a proport. of about 1 out of 15 <sup>(1)</sup> . |
| 16 | — 243 — Bk II                      | — — 15 <sup>(2)</sup> .                             |
| 70 | — 608 — Bk III                     | — — 9 <sup>(3)</sup> .                              |
| 30 | — 520 — Bk IV                      | — — 18 <sup>(4)</sup> .                             |

(1) I, 15-16, 27-8, 93-4, 101-2, 125-6, 197-8, 203-4, 209-10, 221-2, 284-5, 315-6.

(2) II, 40-1, 46-7, 62-3, 80-1, 151-3, 168-9, 186-7, 202-3.

(3) III, 9-10, 20-1, 28-9, 42-3, 52-4, 91-2, 97-8, 99-100, 125-6, 135-6, 175-7, 180-1, 197-8, 211-2, 215-6, 265-6, 281-2, 294-5, 298-9, 316-7, 326-7, 344-5, 348-9, 364-5, 372-3, 444-5, 462-3, 474-5, 478-9, 498-9, 502-3, 543-4, 569-70, 573-4, 603-4.

(4) 11-12, 47-8, 108-9, 116-7, 160-1, 191-2, 229-30, 231-2, 293-4, 305-6, 396-7, 419-21, 426-7, 450-1, 514-5.

IB<sub>3</sub>. Substitution of a trisyllabic foot.

B<sub>3a</sub>. Distinctly pronounced.

There is no occurrence of such a foot <sup>(1)</sup>.

B<sub>3b</sub>. Elisions.

1° In single words, such as *o 'er*, *e 'er*, *ev 'n* <sup>(2)</sup> : only a few exceptions occur <sup>(3)</sup>.

2° *Ed* (past participle, adjective, preterite) is generally elided : only a few cases occur, where *ed* is sounded <sup>(4)</sup>.

B<sub>3c</sub>. Slurrings.

1° The article *the* occurring before a vowel is sometimes slurred <sup>(5)</sup>, more often sounded <sup>(6)</sup>.

2° *To*, the sign of the infinitive, occurring before a vowel, is sometimes slurred, sometimes sounded <sup>(7)</sup>.

3° *Many* occurring before the indefinite article *a*, the vowels *y* and *a* are contracted into one syllable <sup>(8)</sup>.

4° Diphthongs <sup>(9)</sup> and double vowels <sup>(10)</sup>, even when not occurring in the same word <sup>(11)</sup> are commonly contracted into one syllable.

*V* and *w*, placed between two vowels, are generally treated as

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(1) Unless the slurring of the *y* be avoided in the following line :

III, 154 : The leafy ta|pestry | and the crim | son chair.

One isolated exception should be made room for.

IV, 295 : An ac|cident | a slip | the fin|ishing one.

(2) I, 64, 66, 83, 104, 218, 308 ; II, 107, 157, 195, 201, 216 ; III, 111, 114, 116, 123, 142, 214, 361, 409, 428, 515, 519, 532, 571, 595, 607 ; IV, 64, 88, 114, 168.

(3) III, 226 ; IV, 478, 485.

(4) I, 43, 160 ; II, 113 ; III, 4 ; IV, 346.

(5) See (sometimes the mark of elision is printed, sometimes not) : I, 34, 57, 67, 110, 202, 243, 244, 287 ; II, 48, 49, 73 ; III, 13, 78, 181, 197 ; IV, 170, 293.

(6) See : I, 261 ; II, 32, 63, 126, 133, 137, 162, 163 ; III, 27, 74, 100, 143, 234, 379, 427, 454, 493, 499 ; IV, 44, 231, 274, 276, 278, 398, 436, 463, 499, 504.

(7) Slurred. See : II, 80 ; III, 181. — Sounded, III, 20-1.

(8) I, 240 ; II, 228 ; III, 141, 382.

(9) I, 198, 255, 334 ; II, 12, 234 ; III, 20, 21, 61, 99, 198, 237, 356, 360, 435, 448, 449, 586 ; IV, 45, 56, 103, 160, 166, 214, 222, 303, 329, 342, 411. — One exception : a diphthong at the end of the line : IV, 317.

(10) II, 90 ; III, 51, 128, 146, 365, 551, 555 ; IV, 241, 244, 283, 369 (*gh* regarded as not dividing the two vowel sounds).

(11) I, 173 ; III, 397.

vowels, and may be brought under this head <sup>(1)</sup>. — Exceptions to this rule are very few <sup>(2)</sup>.

5° Of unaccented vowels separated by *r*, the first is, as a rule, slurred <sup>(3)</sup>. The only few exceptions to this rule occur (except in one instance : IV, 161), at the end of the line <sup>(4)</sup>.

The word *spirit* sometimes counts as one syllable <sup>(5)</sup>, more often as two <sup>(6)</sup>.

6° Of unaccented vowels separated by *n* the first is, as a rule, slurred <sup>(7)</sup>.

The same rule holds when a diphthong precedes the *n* <sup>(8)</sup>.

Only one exception has been met with (viz. III, 76).

7° In one case, an unaccented vowel preceding *l*, in one case an unaccented vowel preceding *ll* are slurred (viz. III, 378; II, 156).

II. — Introduction of shorter or longer lines.

There is no shorter line in the « Story of Rimini ».

Alexandrines are fairly often introduced :

8 times in Bk I, 6 times in Bk II, 17 times in Bk III, 12 times in Bk IV <sup>(9)</sup>.

With the exception of five <sup>(10)</sup> they all occur at the end of a paragraph, and some both in sound and thought, form a fitting conclusion <sup>(11)</sup>.

III. — The heroic verse varied through the introduction of other feet than the iamb <sup>(12)</sup>.

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(1) I, 2, 62, 278, 320; II, 1, 114, 187, 205, 222, 236, etc...

(2) I, 322; II, 207; IV, 10.

(3) I, 22, 42, 56, 105, 117, 130, 131, 141, 171, 193, 225, 258, 278, 330, etc...

(4) I, 242, 301; III, 25, 225, 288; IV, 77, 423, 465.

(5) II, 20; III, 47, 432.

(6) I, 15, 93, 315; II, 163; IV, 179, 302.

(7) I, 134, 196, 326; II, 15, 124, 144, 148, 159, 171, 181, 186; III, 31, 75, 104, 218, 418, 500, 514. — IV, 162, 199, 302.

(8) II, 109; IV, 147.

(9) I, 14, 24, 56, 94, 120, 264, 308, 325; II, 17, 94, 123, 165, 213, 226; III, 13, 106, 177, 212, 234, 274, 289, 305, 327, 339, 345, 381, 403, 485, 503, 516, 596; IV, 48, 166, 190, 274, 334, 365, 402, 421, 469, 487, 503, 511.

(10) III, 166, 305, 403; IV, 402, 487.

(11) Two lines have nine syllables only (III, 385; IV, 409). In the latter case, the full stop might be reckoned as one syllable.

(12) Our enquiry bears on the first 150 lines of Bks I and III.

A. In the first 150 lines of Bk I, there are 38 regular iambic lines out of which 4 with a feminine ending (or a proportion of about one out of four).

34 lines have 2 irregular feet,

12 — 3 —

5 — 4 —

None is absolutely irregular.

Trochees occur : 25 times in the 1<sup>st</sup> foot,

— not at all — 2<sup>d</sup> —

— 7 times in the 3<sup>d</sup> —

— once — 4<sup>th</sup> —

— once — 5<sup>th</sup> — (alexandrine).

— 34 times all together.

Spondees occur : 26 times in the 1<sup>st</sup> foot,

— 18 — — 2<sup>d</sup> —

— 13 — — 3<sup>d</sup> —

— 10 — — 4<sup>th</sup> —

— 10 — — 5<sup>th</sup> —

— 77 — all together.

Pyrrhics occur : 8 times in the 1<sup>st</sup> foot,

— 15 — — 2<sup>d</sup> —

— 24 — — 3<sup>d</sup> —

— 24 — — 4<sup>th</sup> —

— 3 — — 5<sup>th</sup> —

In the first 150 lines of Bk III :

A) There are 21 regular lines, out of which 3 with a feminine ending (or a proportion of almost one out of eight).

53 lines have 2 irregular feet,

15 — 3 —

3 — 4 —

None is absolutely irregular.

Trochees occur : 22 times in the 1<sup>st</sup> foot,

— once — 2<sup>d</sup> —

— 5 times — 3<sup>d</sup> —

|                  |    |                                    |
|------------------|----|------------------------------------|
| Trochees occur : | 4  | times in the 4 <sup>th</sup> foot, |
| —                | 32 | — all together.                    |
| Spondees occur : | 33 | times in the 1 <sup>st</sup> foot, |
| —                | 18 | — — 2 <sup>d</sup> —               |
| —                | 15 | — — 3 <sup>d</sup> —               |
| —                | 16 | — — 4 <sup>th</sup> —              |
| —                | 12 | — — 5 <sup>th</sup> —              |
| —                | 95 | — all together.                    |
| Pyrrhics occur : | 13 | times in the 1 <sup>st</sup> foot, |
| —                | 8  | — — 2 <sup>d</sup> —               |
| —                | 35 | — — 3 <sup>d</sup> —               |
| —                | 28 | — — 4 <sup>th</sup> —              |
| —                | 10 | — — 5 <sup>th</sup> —              |

Only two cases of anapaests have been met with, once in the 4<sup>th</sup> foot (III, 154), once in the 5<sup>th</sup> foot (IV, 295).

Several cases occur, which may well be considered as instances of recession of accent. All of them (with one exception : IV, 378) <sup>(1)</sup> are to be found in prepositions (most common in Shakespeare's and Milton's early work) <sup>(2)</sup>.

#### IV. — Pause. Caesura. Overflow <sup>(3)</sup>.

The pause occurs after any syllable :

1<sup>o</sup> Most frequently after the 4<sup>th</sup> and 6<sup>th</sup> syll. : 110 and 100 instances.

2<sup>o</sup> Next in frequency after the 2<sup>d</sup> and 5<sup>th</sup> syll. : 57 and 47 inst.

3<sup>o</sup> Much less frequently after the 1<sup>st</sup> and 7<sup>th</sup> syll. : 32 and 28 inst.

4<sup>o</sup> Still less frequently after the 3<sup>d</sup> syll. : 20 instances.

5<sup>o</sup> Seldom after the 8<sup>th</sup> syll. : 11 instances.

6<sup>o</sup> Very seldom after the 9<sup>th</sup> syll. : 3 instances.

Caesurae are extremely rare and occur almost always after the 4<sup>th</sup> or the 6<sup>th</sup> foot <sup>(4)</sup>.

(1) IV, 378 : My mas|ter bade | me say | then re|sumed he.

(2) III, 198, 412, 600 ; IV, 13, 318, 352, 406.

(3) A hundred lines have been scanned in each of the 4 books (I, 1-106 ; II, 124-225 ; III, 275-376 ; IV, 191-292).

(4) The only cases met with in the 400 lines quoted above. — Aft. 4<sup>th</sup> f. : III, 346 ; IV, 254, 257. — Aft. 6<sup>th</sup> f. : III, 323 ; IV, 267. — Aft. 2<sup>d</sup> f. : IV, 291.

A) Overflow from the first to the second line of the couplet occurs :

13 times in 100 lines out of Bk I or about once out of 4.

13 — — Bk II — —

15 — — Bk III or almost once out of 3.

17 — — Bk IV or once out of 3.

B) Overflow from one couplet to another occurs :

9 times in 100 lines out of Bk I or about once out of 5  $\frac{1}{2}$ .

7 — — Bk II — — of 7.

9 — — Bk III — — of 5  $\frac{1}{2}$ .

5 — — Bk IV or once out of 10 (<sup>1</sup>).

The most frequent cases of overflow are those which divide the present participle in apposition to a noun from the noun it qualifies — and two or more clauses of the same sentence, joined or not by *and*, *or*, etc., from each other.

Such cases as where the end of the line divides the subject from the predicate, the preposition from the verb, the preposition from its case, or the verb from its object, very seldom occur.

Rhym-breaks are fairly frequently met with :

8 times in Bk I, 4 in Bk II, 14 in Bk III, 6 in Bk IV (<sup>2</sup>).

Rhyme is regular throughout (apart from common licenses); here and there appears a tendency to couple short and long syllables such as *been* and *within* (II, 13-4), *chagrin* and *unforeseen* (II, 56-7). Cockney pronunciation accounts for rhyme in a few cases, such as *common* and *woman* (III, 180-1, 372-3), or *what* and *not* (IV, 374-5).

Triplets are fairly often used : 3 times in Bk I, 7 in Bk II, 6 in Bk III, 7 in Bk IV (<sup>3</sup>). All of them stand at the end of paragraphs and most (13) have an alexandrine for their third line.

(1) To this syntactical overflow may be added sense overflow : 10 cases in Bk I, — 10 in Bk II, — 17 in Bk III, — 6 in Bk IV.

(2) I, 31-2, 75-6, 107-8, 133-4, 143-4, 179-80, 187-8, 273-4; II, 60-1, 101-2, 132-3, 202-3; III, 7-8, 24-5, 131-2, 221-2, 247-8, 322-3, 362-3, 372-3, 436-7, 472-3, 490-1, 537-8, 543-4, 549-50; IV, 122-3, 179-80, 195-6, 207-8, 249-50, 303-4.

(3) I, 279-81, 306-8, 333-5; II, 15-7, 92-4, 121-3, 136-8, 151-3, 224-6, 241-3; III, 11-13, 52-4, 175-7, 190-2, 287-9, 514-6; IV, 57-9, 140-2, 151-3, 164-6, 363-5, 400-2, 518-20.

## ENDYMION

« You see, Bailey, how independent my writing has been... and, after all, I shall have the reputation of Hunt's élève... »

(To Bailey, oct. 8<sup>th</sup> 1817.)

I. — A. Only one case of initial truncation has been met with (I, 335), probably due to oversight.

IB<sub>1</sub>. Cases of feminine caesura very seldom occur. Only seven cases, out of which two doubtful ones, have been met with in the whole of Endymion : I, 446, 632 ; II, 372 (?), 479 ; III, 350 (?), 665, 758 (1).

B<sub>2</sub>. Feminine eadings (or double rhymes) occur fairly frequently : 52 times out of 992 lines in Bk I or a proport. of about one out of 20.

|    |   |      |        |   |   |                       |
|----|---|------|--------|---|---|-----------------------|
| 42 | — | 1023 | Bk II  | — | — | 24.                   |
| 34 | — | 1033 | Bk III | — | — | 30.                   |
| 34 | — | 1003 | Bk IV  | — | — | 29 $\frac{1}{2}$ (2). |

(1) II. 372. May be scanned,

either : is mī|sērā|blē | T̄was e|ven so | with this  
or is mī|sērā|blē T̄was | even so | with this  
or is mī|ērāblē | T̄was e|ven so | with this.

III. 350. May be scanned,

either : sōme friend|l̄y mons|ter | pīt̄y|ing my | sad state  
or some friend|ly mons|ter pīt̄y|ing my | sad state.

Such an elision is quite acceptable, according to Keats's licentious mode of treatment of diphthongs and double vowels.

(2) I, 1-2, 5-6, 53-4, 73-4, 79-80, 113-4, 119-20, 127-8, 363-4, 395-6, 449-50, 605-6, 614-5, 628-9, 706-7, 734-5, 738-9, 750-1, 861-2, 889-90, 899-900, 909-10,

It is noteworthy that the proportions go on decreasing as the poem progresses.

There is no case consisting in monosyllables or two lightly accented syllables.

B<sub>3</sub>. Substitution of a trisyllabic foot.

B<sub>3</sub>a. Distinctly pronounced.

a) The iamb is fairly often expanded into an anapaest :

|    |                              |                        |
|----|------------------------------|------------------------|
| 24 | times in the 1 <sup>st</sup> | foot (1).              |
| 12 | —                            | 2 <sup>d</sup> — (2).  |
| 14 | —                            | 3 <sup>d</sup> — (3).  |
| 8  | —                            | 4 <sup>th</sup> — (4). |
| 19 | —                            | 5 <sup>th</sup> — (5). |

b) Or into a dactyl :

Only three cases have been met with, all in the first foot (6).

In one instance, into a cretic (— ∪ —) in the fourth foot (I, 339).

B<sub>3</sub>b. Elisions.

a) Elisions such as *'mong 'gan, o'er, know'st, I've, 't would* are, in the majority of cases, practised, but fairly often not, according to convenience.

b) *Ed* (past partic. and adjunct. or preterite) is more commonly elided than not; but the cases where *ed* is sounded represent a fairly large proportion (in Bk II for instance *ed* is reckoned as one

933-4, 955-6, 961-2, 975-6; II, 25-6, 27-8, 45-6, 107-8, 212-3, 218-9, 222-3, 330-1, 436-7, 482-3, 496-7, 634-5, 688-9, 690-1, 692-3, 788-9, 792-3, 802-3, 828-9, 842-3, 885-6; III, 89-90, 241-2, 336-7, 405-6; 413-4, 417-8, 471-2, 487-8, 515-6, 529-30, 531-2, 619-20, 641-2, 798-9, 912-3, 940-1, 982-3; IV, 19-20, 45-6, 73-4, 113-4, 369-70, 462-3, 551-2, 643-4 719-20, 725-6, 735-6, 746-7, 752-3, 884-5, 920-1, 922-3, 938-9.

(1) I, 61, 753, 800, 877, 884, 921, 933, 968; II, 99, 115, 359, 506, 604, 649, 765, 824, 831; III, 11, 14, 199, 396, 901, 1020; IV, 314.

(2) I, 44, 163, 343, 521, 774; II, 115; III, 81, 241, 582, 612; IV, 689, 790.

(3) I, 49, 724; II, 113, 662; III, 50, 438, 489, 546, 642, 818; IV, 459, 532, 717, 890.

(4) I, 727; II, 58, 373, 402, 913; III, 765; IV, 111, 127.

(5) I, 454, 497, 530, 643, 667, 698, 772, 815; II, 348, 690, 904, 954, 967; III, 191, 205, 250, 629; IV, 84, 850.

(6) II, 29, 335, 459.

syllable in 30 instances out of about 88 cases in which it occurs).

B<sub>3</sub>c. Slurrings.

a) When the article *the* and the mark of infinitive *to* occur before a vowel, they are more commonly sounded as one syllable than slurred.

b) When the vowel *y* occurs before another vowel, whether in the phrase *many a* or in another case, it is, as a rule, slurred <sup>(1)</sup>.

c) Diphthongs and double vowels are in about equal cases contracted into one syllable or sounded as two distinct syllables, according to convenience. The name *Endymion* itself sometimes counts as four syllables, sometimes as three <sup>(2)</sup>.

*W* or *v* between two vowels are in most cases treated as vowels, and the diphthongs so brought about are contracted into one syllable.

d) Of two unaccented vowels separated by *r* the first is most commonly slurred <sup>(3)</sup>. Such slurrings are in a very few cases marked in print.

Even when *r* is preceded by a diphthong, the diphthong may be slurred <sup>(4)</sup>.

The word *spirit*, though not properly coming under the previous rule, is however treated in the same way. Most frequently, the word is reckoned as 2 syllables, sometimes contracted into one <sup>(5)</sup>.

---

(1) See I, 432, 439, 755, 950; II, 20, 72 (2); III, 512, 668 (2), 829; IV, 520, 996.

(2) *Endymion*, 4 syll. : I, 35, 219, 394, 464, 632, 736, 965; II, 573, 823, 855, 886; III, 752, 773, 922, 1022; IV, 38, 137, 444, 749, 770, 845.

*Endymion*, 3 syll. : I, 190, 357, 501, 516; II, 65, 94, 131, 282, 439, 545, 762, 927; III, 102, 781, 796, 903, 1006; IV, 293, 321, 404, 463, 557, 815, 901, 972, 979.

(3) Slurred : I, 96, 101, 111, 150, 154, 230, 333, 352, 359, 366, 379, 396, 437, 442, 449, 539, 548, 576, 624, 642, 646, 661, 771, 790, 794, 868, 912, 915, 921, 956, 981, etc...

Not slurred : I, 149, 193, 249, 294, 324, 435, 461, 586, 628, 686, 803, 845, 855, 969.

(4) For inst. : I, 437, 597; II, 437; IV, 397, 483.

(5) *Spirit*, 2 syllables : I, 413, 501, 854, 902; II, 70, 186, 193, 534; III, 171, 602, 982, 1015; IV, 401, 862, 899.

*Spirit*, 1 syllable : I, 435, 461; II, 250; III, 394; IV, 847.

e) Of two unaccented vowels separated by *n*, the first is most commonly slurred. This applies as well to cases where *n* is preceded by a diphthong <sup>(1)</sup>.

f) Of two unaccented vowels separated by *l* or *ll* the first is most commonly slurred <sup>(2)</sup>.

The endings *able* or *ible* of such adjectives as *capable*, *invisible*, etc., are sometimes contracted into one syllable <sup>(3)</sup>.

II. — There is no instance of shorter or longer lines than the five-foot iambic <sup>(4)</sup>.

III. — The heroic line is varied through the introduction of other feet than the iamb <sup>(5)</sup>.

In the first 150 lines of *Endymion* Bk I :

A. There are 17 regular iambic lines, out of which 2 with a supernumerary syllable (or a proportion of about 1 out of 9).

51 lines have 2 irregular feet.

23 — 3 —

7 — 4 —

2 lines are absolutely irregular (I, 34, 75).

B) Trochees occur : 38 times in the 1<sup>st</sup> foot,

— 4 — — 2<sup>d</sup> —

— 7 — — 3<sup>d</sup> —

— 8 — — 4<sup>th</sup> —

— 57 — all together.

Spondees occur : 27 times in the 1<sup>st</sup> foot,

— 25 — — 2<sup>d</sup> —

— 12 — — 3<sup>d</sup> —

(1) Slurred : I, 141, 465, 591, 657, 863, 884, 960, etc...

Not slurred : I, 279, 288, 313, 910, 987, etc...

(2) Slurred : I, 2, 22, 121, 325, 338, 339, 492, 592, 694, 907, 968, etc...

Not slurred : I, 62, 166, 581, 688.

(3) I, 500; II, 674; IV, 45. — *Perhaps*, one syllable : I, 559.

's possessive case, one syllable : IV, 399; III, 706; II, 836.

(4) Leaving aside the hymns which are not included in our essay :

To Pan, I, 232-306; To Saturn, III, 943-990; Roundelay, IV, 146-290; Hymn to Dian., 562-611.

(5) Our study bears on the first 150 lines of Bk I, and lines 614-764 of Bk IV.

Spondees occur : 18 times in the 4<sup>th</sup> foot,

— 22 — — 5<sup>th</sup> —

— 104 — all together.

Pyrrhics occur : 10 times in the 1<sup>st</sup> foot,

— 14 — — 2<sup>d</sup> —

— 33 — — 3<sup>d</sup> —

— 27 — — 4<sup>th</sup> —

— 12 — — 5<sup>th</sup> —

2<sup>o</sup> Out of lines 614-764 (Bk IV) :

A. There are 18 regular iambic lines, out of which 2, with one supernumerary syllable.

47 lines have 2 irregular feet.

30 — 3 —

5 — 4 —

1 line is absolutely irregular (IV, 744) (unless recession of accent be admitted).

Trochees occur : 35 times in the 1<sup>st</sup> foot.

— 6 — — 2<sup>d</sup> —

— 11 — — 3<sup>d</sup> —

— 9 — — 4<sup>th</sup> —

— 61 — all together.

Spondees occur : 28 times in the 1<sup>st</sup> foot,

— 28 — — 2<sup>d</sup> —

— 20 — — 3<sup>d</sup> —

— 21 — — 4<sup>th</sup> —

— 16 — — 5<sup>th</sup> —

— 113 — all together.

Anapaests occur in 3 instances, once in the 2<sup>d</sup> foot,  
twice — 3<sup>d</sup>

Pyrrhics occur : 17 times in the 1<sup>st</sup> foot,

— 12 — — 2<sup>d</sup> —

— 22 — — 3<sup>d</sup> —

— 21 — — 4<sup>th</sup> —

— 12 — — 5<sup>th</sup> —

Some cases occur in which the adoption of recession of accent would improve the reading of the lines :

I, 27 (bécome), 310 (âbrupt), 369 (béside), 573 (énchantment), 583 (bécome), 829 (ámong), 933 (ámong); II, 5, (bécome); III, 187 (súrprised), 342 (bétween), 602 (déspair); IV, 143 (ábout), 639 (ágainst), 666 (ámong), 744 (dévout), 929 (sérene).

A few other cases are somewhat analogous to these (I, 52; II, 552; IV, 102).

In 3 instances, at the end of the line, the accent is shifted back, for the sake of the rhyme, from the first to the second syllable (I, 416, elbow'; II, 110, purplish'; IV, 886, lady').

#### IV. — Pause. Caesura. Overflow.

The pause occurs after any syllable <sup>(1)</sup> :

|                                           |           |           |               |
|-------------------------------------------|-----------|-----------|---------------|
| Most frequently after the 6 <sup>th</sup> | syllable, | in        | 95 instances. |
| Next in frequency — 4 <sup>th</sup>       | —         |           | 73 —          |
| — — 5 <sup>th</sup> and 7 <sup>th</sup>   | —         | 48 and 46 | —             |
| — — 2 <sup>d</sup> and 1 <sup>st</sup>    | —         | 27 and 26 | —             |
| — — 3 <sup>d</sup>                        | —         | 22        | —             |
| Seldom — 8 <sup>th</sup>                  | —         | 16        | —             |
| Very seldom — 9 <sup>th</sup>             |           | 5         | —             |

Caesurae occur constantly and after any syllable :

Most frequently after the 6<sup>th</sup> syllable (15 instances in the 400 lines examined).

Next in frequency, but rarer (a proportion of about 1 out of 3) after the 4<sup>th</sup>, 5<sup>th</sup> or 7<sup>th</sup> syllables.

Seldom after any other syllable.

Overflow.

A. From the 1<sup>st</sup> to the 2<sup>d</sup> line of the couplet :

|    |                                         |                                            |
|----|-----------------------------------------|--------------------------------------------|
| 22 | times out of the first hundred lines of | Bk I (or almost 1 out of $4\frac{1}{2}$ ). |
| 23 | — —                                     | Bk II (or about 1 out of $4\frac{1}{2}$ ). |
| 21 | — —                                     | Bk III ( — — 5 ).                          |
| 18 | — —                                     | Bk IV ( — — $5\frac{1}{2}$ ).              |

---

(1) Our study bears on the first hundred lines of each of the 4 books.

B. Overflow from one couplet to another occurs :

|    |                                         |                                           |
|----|-----------------------------------------|-------------------------------------------|
| 43 | times out of the first hundred lines of | Bk I (or about 1 out of $2\frac{1}{4}$ ). |
| 45 | — — —                                   | Bk II ( — — of $2\frac{1}{4}$ ).          |
| 39 | — — —                                   | Bk III ( — — of $2\frac{1}{2}$ ).         |
| 43 | — — —                                   | Bk IV ( — — of $2\frac{1}{4}$ ).          |

The most common cases of overflow are, in order of frequency :

1° Cases where the end of the line separates the object from the governing verb (41 instances out of the 400 lines examined).

2° Cases where the preposition is separated from the verb (for inst. : I, 12-13) (38 instances).

3° Cases where the subject is separated from the verb (for inst. : I, 29, 30) (22 instances).

4° Cases where the genitive is separated from its governing case (for inst. : I, 38, 39) (18 instances).

5° Cases where the verb is separated from its adverb or adverbial clause (for inst. : I, 39-40) (12 instances).

Rhyme-breaks constantly occur, even dividing paragraphs from each other :

|    |                                     |             |
|----|-------------------------------------|-------------|
| 7  | times in the first hundred lines of | Bk I (1).   |
| 12 | — — —                               | Bk II (2).  |
| 14 | — — —                               | Bk III (3). |
| 16 | — — —                               | Bk IV (4).  |

V. — Rhyme.

a) Such common poetical licenses as a short vowel rhyming with a long one (*infinite-light*), or different values of the same vowel (*grass-mass*), or different vowel-sounds (*once-dunce*) very often occur.

b) There are only a few cases where the two lines of the couplet

(1) 5-6, 19-20, 33-4, 35-6, 53-4, 57-8, 59-60.

(2) 7-8, 13-4, 17-8, 21-2, 23-4, 25-6, 41-2, 49-50, 63-4, 69-70, 91-2, 97-8.

(3) 21-2, 33-4, 35-6, 43-4, 47-8, 49-50, 51-2, 53-4, 55-6, 69-70, 71-2, 77-8, 85-6, 91-2.

(4) 3-4, 7-8, 9-10, 25-6, 29-30, 33-4, 37-8, 43-4, 51-2, 55-6, 57-8, 59-60, 67-8, 75-6, 91-2, 97-8.

end with distant assonances. — The following are the most striking instances we have met with.

I. *One* rhymes with *run* (638-9), *fans* with *pains* (764-5).

II. *ta'en* with *pain* (125-6), *lute* with *to't* (164-5), *innumerable* with *tell* (296-7).

III. *Unscalable* with *spell* (23-4), *wand* and *conn'd* (213-4), *possible* and *dispel* (327-8), *house* and *thus* (788-9), *fell* and *delectable* (900-1), *ear* and *Cytherea* (974-5).

IV. *Fellow* and *grew* (448-9), *wrath* and *henceforth* (754-5).

c) A few lines, owing to oversight, are rhymeless (<sup>1</sup>).

d) Cases where a fully accented syllable rhymes with a slightly accented one commonly occur :

|                                       |    |         |
|---------------------------------------|----|---------|
| 6 times in the first hundred lines of | Bk | I.      |
| 4                                     | —  | Bk II.  |
| 11                                    | —  | Bk III. |
| 5                                     | —  | Bk IV.  |

In a few cases, two slightly or unaccented syllables are made to rhyme together.

e) Cases where obsolete or uncommon words and clumsy turns are introduced for the sake of the rhyme, or where the mere sound of the first rhyming word suggested the next picture or thought, are very frequently to be met with. — It was one of the weak points of the work on which the reviews least unfairly swooped (<sup>2</sup>).

f) Triplets occur only twice in the whole course of the work (<sup>3</sup>).

g) Refrains fairly frequently occur and stand out again as a most felicitous and promising characteristic of Keats's verse (<sup>4</sup>).

h) Many passages occur where the adequate use of a particular foot, or the happy management of overflow, or the clever handling

(1) I, 411, 796; II, 143; III, 767, 1016; IV, 510, 799.

(2) Here are a few instances, several of course liable to discussion : I, 14, 20, 26, 27, 50, 55, 87, 132, 166, 208, 227, 310, 334, 346, 358, 485, 556, 617, 713, 761, 777, 907, 944, etc...

(3) II, 866-8, 945-7.

(4) I, 8-11, 40-3, 400-2, 606-11; II, 6-7, 22-7, 71-4, 202-14, 317-32, 462-70, 561-4; III, 1-8, 34-7, 47-51, 52-71, 75-6, 437-41, 540-8, 788-9; IV, 44-9, 78-85, 372-3, 405, 538-42, 638-44, 701-4.

of assonances, specially vowel-sounds, impart to the heroic verse the full suggestive harmony it is capable of :

The use of a trochee in the first foot <sup>(1)</sup>.

A fine use of overflow <sup>(2)</sup>.

Felicitous quality of sound <sup>(3)</sup>.

i) A very few lines, owing to hurry in writing or oversight, have nine syllables <sup>(4)</sup> or present difficulty in scanning <sup>(5)</sup>.

---

(1) See I, 116, 148, 170, 348, 380, 416, 424, 640, 668, 687, etc...

(2) See I, 64-8; II, 79-80; IV, 530-1.

(3) I, 45-6, 100-1, 104-6, 119-20, 135-6, 146, 152, 201-3, 313-4, 331, 333, 339-41, 399, 411, 423-6, 495, 567, 835-42; II, 9-10, 16, 73-4, 80-2, 348-50, 363, 601-2, 683-4; III, 32, 46, 59, 70-1, 335-6, 339, 341-2, 364-5, 798-800; IV, 296-7, 527-8.

(4) I, 450, 708; II, 933.

(5) III, 494; IV, 825.

I propose to scan both lines as eight-syllable lines, though isolated examples :

This fīre | like thē eye | ǒf gōr|dián suāke

Īntō | thē hōurs | thāt 've pāss'd | ūs b̄y |

## THE EPISTLE TO J. REYNOLDS

---

« I will have no more of Wordsworth or Hunt in particular..... I don't mean to deny Wordsworth's grandeur and Hunt's merit but I mean to say we need not be teased with grandeur and merit when we can have them uncontaminated and unobtrusive. Let us have the old Poets and Robin Hood. »

(To Reynolds, 3<sup>d</sup> Febr. 1818.)

The Epistle to J. H. Reynolds (25 march 1818) is noteworthy for the following facts :

1<sup>o</sup> There are no feminine endings.

2<sup>o</sup> The line is more regular.

A. There are 14 regular lines out of the 109 of the epistle.

Trochees occur : 22 times in the 1<sup>st</sup> foot,

|   |         |   |                 |   |
|---|---------|---|-----------------|---|
| — | once    | — | 2 <sup>d</sup>  | — |
| — | 3 times | — | 3 <sup>d</sup>  | — |
| — | 7       | — | 4 <sup>th</sup> | — |
| — | 31      | — | all together.   |   |

Spondees occur : 18 times in the 1<sup>st</sup> foot,

|   |    |   |               |                 |   |
|---|----|---|---------------|-----------------|---|
| — | 12 | — | —             | 2 <sup>d</sup>  | — |
| — | 15 | — | —             | 3 <sup>d</sup>  | — |
| — | 16 | — | —             | 4 <sup>th</sup> | — |
| — | 11 | — | —             | 5 <sup>th</sup> | — |
| — | 72 | — | all together. |                 |   |

Pyrrhics occur : 6 times in the 1<sup>st</sup> foot,

|   |    |   |   |                |   |
|---|----|---|---|----------------|---|
| — | 17 | — | — | 2 <sup>d</sup> | — |
| — | 23 | — | — | 3 <sup>d</sup> | — |

Pyrrhics occur : 14 times in the 4<sup>th</sup> foot,

— 8 — — 5<sup>th</sup> —

Anapaests occur twice, once in the 3<sup>d</sup> foot (27), once in the 5<sup>th</sup> (109).

37 lines have 2 irregular feet,

15 — 3 —

3 — 4 —

One is absolutely irregular (16).

3<sup>o</sup> The *pause* occurs :

a) Most commonly after the 4<sup>th</sup>, 6<sup>th</sup> or 5<sup>th</sup> syllables (1).

b) Fairly often — 3<sup>d</sup> syllable.

c) Seldom — 7<sup>th</sup> or 2<sup>d</sup> syllable.

d) Four times — 1<sup>st</sup> syllable.

e) Three times — 8<sup>th</sup> —

f) Once — 9<sup>th</sup> —

The caesurae (with one exception [26] after 7<sup>th</sup> syllable) always occur after the 4<sup>th</sup>, the 6<sup>th</sup> or the 5<sup>th</sup> syllable (2).

*Overflow*, hardly less frequent than in *Endymion*, is better managed (3).

Internal overflow : there are 15 instances out of the 109 lines (a proport. of almost 1 out of 4).

Overflow from one couplet to another : 24 instances (or almost 1 out of 2).

The most frequent cases are those where the end of the line divides the verb from the preposition (26, 28, 68, 72, 76, 78, 88), the preposition from its case (14, 82, 107) and the subject from the verb (20, 80, 94).

4<sup>o</sup> Rhyme-breaks occur five times only. Twice are two following paragraphs so divided (4).

(1) 25 times after the 4<sup>th</sup> syll.; 18 after the 6<sup>th</sup>; 18 after the 5<sup>th</sup>; 10 after the 3<sup>d</sup>. 6 after both the 7<sup>th</sup> and 2<sup>d</sup>.

(2) Caesurae occur five times after the 4<sup>th</sup> syllable (39, 74, 76, 105, 106).

four — 6<sup>th</sup> — (20, 71, 82, 92).

twice — 5<sup>th</sup> — (87, 89).

(3) For instance 38, 62, 90, 100, 102, 104.

(4) 25-6, 29-30, 77-8, 85-6, 95-6.

Owing to hurry in writing and pressure of emotion, Keats uses such slurrings, uncommon in his verse, as of *'s way* (12) *i' the lurch* (108), and one rhymeless line (105).

## DRYDEN'S FABLES <sup>(1)</sup>

---

I. — A and B<sub>1</sub>. We have met with no case where the line is shortened through either initial or final truncation; and no instance of feminine caesurae.

B<sub>2</sub>. Instances of feminine endings hardly occur, only 12 times out of the whole Fables (out of these 12 cases, 5 in diphthongs) :

P. A., 901-2; C. a. F., 63-4, 116-7, 173-4, 690-1; F. a. L., 5-6, 122-3, 385-6, 403-4, 446-7, 589-90; W. o. B., 447-8.

B<sub>3</sub>. Substitution of a trisyllabic foot.

A'. Distinct. No instances of anapaests or dactyls occur in the lines which are particularly considered in our essay, unless such be reckoned the few cases where two unaccented syllables, occurring after the slurred syllable in the same word, are contracted into one (see below).

B'. Elisions.

*Ed* (preterite, past participle, adjective) is by far most commonly elided, even in words where it is usually sounded, at least in poetry (such as *learned*, Intr., 111; *cursed*, P. A., 77, 699; *blessed*, F. a. L., 151; C. G. P., 7). Only a very few exceptions occur

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(1) Here, we shall follow a slightly different order from that which we have so far adopted : I. Number of syllables; II. Introduction of different lines; III. Rhyme; IV. Modification of accent; V. Pause and overflow; so as to bring together the two most prominent features of Dryden's heroic verse, viz. the alexandrine and the triplet, often conjunctively used.

The following references will be used throughout : Ded. = Dedication; Intr. = Introduction; P. A. = Palamon and Arcite; C. a. F. = The Cock and the Fox; F. a. L. = The Flower and the Leaf; W. o. B. = The Wife of Bath's tale; C. G. P. = The Character of a good Parson; S. a. G. = Sigismonda and Guiscardo; T. a. H. = Theodore and Honoria; C. a. I. = Cymon and Iphigenia.

(P. A., 56; F. a. L., 217; W. o. B., 34, 471; T. a. H., 111, 273; C. a. L., 281).

C. Slurrings.

a) Diphthongs and double vowels, whether they occur in the same word, or belong to two following words, are almost constantly contracted into one syllable. The exceptions to this rule are mere solitary cases <sup>(1)</sup>.

V and w are usually treated as vowels; and cases where they occur may be brought under this head.

b) Of two unaccented vowels separated by *r* the first is always slurred <sup>(2)</sup>.

The same rule holds, when *r* is followed with a diphthong <sup>(3)</sup>.

When a diphthong or a double vowel precedes *r*, the rule remains unchanged and the diphthong or double vowel are treated as vowels <sup>(4)</sup>.

The only exceptions to this rule have been met with in the following cases :

1° Several instances at the end of the line (P. a. A., 58, 86; C. G. P., 38).

2° When *r* is preceded with a vowel on which a secondary accent falls, especially in 4 syllabled words (Intr., 81; P. A., 1077, 1093, 1375; C. a. F., 149; W. o. B., 64; S. a. G., 601) <sup>(5)</sup>.

3° When *r* is followed with *able* (Intr., 55).

4° In a few solitary cases (P. A., 118, 1022, 1092, 1208, 1631; F. a. L., 330; W. o. B., 521).

The word *spirit* counts as 2 syllables (S. a. G., 676).

c) Of two unaccented vowels separated by *n* the first is almost always slurred <sup>(6)</sup>.

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(1) The following ones have been met with : Intr., 140; P. A., 49; C. a. F., 23; S. a. G., 291, 644, 669, 753.

(2) Intr., 36; P. A., 48, 73, 80, 83, 133, 153, 163, 231, 334, 443, 563, 599, 643, 697, 950, 1248, 1300, 1371, 1477, 1553, etc...

(3) P. A., 66, 117, 646, 798, 877, 991, 1139, 1341, 1391, 1470, 1611, 1625, etc...

(4) Intr., 71; P. A., 573, 1098, 1170, 1748, 1807, 2169, etc...

(5) Not always so. For inst. W. o. B., 279.

(6) P. A., 161, 207, 378, 954, 1212, 1533, 1688, 1718, 1793, etc...; F. a. L., 105, 375; W. o. B., 528; S. a. G., 235, 268, 293, 504, 629; C. a. L., 486, etc... — Exceptions : Intr., 14, 30.

d) Of two unaccented vowels separated by *l* the first is always slurred.

The rule holds when *ll* occurs <sup>(1)</sup>.

e) In a very few cases, the last two unaccented syllables of a three syllabled word stressed in the first are contracted into one (they may be reckoned as forming the first two syllables of a different foot) <sup>(2)</sup>.

f) A few solitary slurrings may here be brought together :

*Est* (2<sup>d</sup> pers. singular present indicative) is slurred (P. A., 1420; C. a. F., 135-6).

So is *es* (3<sup>d</sup> pers. singular present indicative) (P. A., 527, 1292, 1414; C. a. F., 618).

So is *es* (mark of the plural) (P. a. A., 769).

Is not slurred, but reckoned as one syllable :

*S*, in the genitive case (C. a. F., 77).

*Gh*, occurring between two vowels, is regarded as an ordinary consonant (W. o. B., 389; S. a. G., 28, 650).

## II. — Introduction of shorter or longer lines.

No instance of a shorter line occurs in the whole book of Fables.

Alexandrines are a striking feature of Dryden's verse.

They occur very frequently :

112 times in the Dedication (198 lines) (out of which 1 at the end of a triplet)

Proport. : more than 1 out of 16.

|                       |           |   |    |   |
|-----------------------|-----------|---|----|---|
| 131 times in P. a. A. | (2431 l.) | — | 26 | — |
|-----------------------|-----------|---|----|---|

Proport. : about 1 out of 108.

|                      |                      |   |      |       |
|----------------------|----------------------|---|------|-------|
| 10 times in C. o. F. | (821 l.)             | — | 6    | —     |
| 37 —                 | F. a. L. (618 l.)    | — | 10   | —     |
| 8 —                  | W. o. B. (546 l.)    | — | 6    | —     |
| 6 —                  | C. o. g. P. (140 l.) | — | none | —     |
| 26 —                 | S. a. G. (757 l.)    | — | 13   | —     |
| 18 —                 | T. a. H. (428 l.)    | — | 10   | —     |
| 29 —                 | C. a. I. (640 l.)    | — | 16   | — (3) |

(1) For inst. : P. A., 90, 1874; S. a. G., 321.

(2) P. A., 1380 (*tapestry*), 1811 (*id.*); W. o. B., 228 (*courtesy*).

(3) Ded., 10, 29, 37, 39, 52, 79, 95, 114, 130, 145, 156; P. A., 64, 80, 142,

Alexandrines are always used for a well defined purpose :

a) Both as a conclusion to a paragraph and on account of the special value of the thought or picture the alexandrine expresses <sup>(1)</sup>.

b) Only for the former of the two previous reasons <sup>(2)</sup>.

c) Only for the latter of the two previous reasons, or in order to sum up a picture. In which case they stand unconnected <sup>(3)</sup> or grammatically or syntactically connected with the previous line <sup>(4)</sup>.

d) As the concluding trait to the thought or the picture enclosed in a triplet <sup>(5)</sup>.

e) For the sake of variety <sup>(6)</sup>.

### III. — Rhyme.

A. The most noteworthy feature of rhyme in Dryden's verse is the triplet.

a) The triplet occurs 10 times in the Dedication. (198 l.),

— 64 — P. A. . . . . (2431 l.) <sup>(7)</sup>,

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144, 150, 177, 250, 279, 334, 336, 441, 463, 515, 550, 650, 668, 765, 819, 823, 840, 933, 1030, 1041, 1071, 1086, 1143, 1151, 1165, 1189, 1201, 1232, 1264, 1297, 1326, 1328, 1337, 1341, 1349, 1363, 1376, 1380, 1410, 1450, 1464, 1482, 1494, 1498, 1507, 1540, 1542, 1558, 1560, 1570, 1572, 1606, 1618, 1648, 1650, 1709, 1713, 1739, 1743, 1773, 1811, 1815, 1821, 1829, 1851, 1882, 1902, 1911, 1927, 1937, 1953, 2004, 2026, 2039, 2041, 2043, 2119, 2162, 2222, 2232, 2246, 2248, 2271, 2273, 2275, 2291, 2297, 2305, 2341.

(1) Ded., 10, 29, 37, 39, 79, 95, 130, 145, 156; P. A., 250, 441, 463, 1376, 1739, 1773, 1911, 2119, etc...

(2) P. A., 1650, 2248; C. a. F., 355; F. a. L., 495; S. a. G., 420, 605, etc...

(3) Ded., 52; P. A., 64, 80, 144, 150, 279, 334, 336, 550, 819, 1151, 1328, 1337, 1380, 1410, 1558, 1709, 1713, 1821, 2273, 2297, 2305, etc...

(4) P. A., 142, 515, 650, 823, 840, 933, 1030, 1071, 1086, 1143, 1165, 1189, 1264, 1297, 1326, 1498, 1507, 1540, 1542, 1618, 1648, 1927, 1937, 1953, 2004, 2043, 2162, 2222, 2291, 2341. — Here only isolated alexandrines are given.

(5) P. A., 166, 190, 222, 678, 701, 799, 879, 894, 911, 994, 1033, 1133, 1171, 1185, 1255, 1372, 1399, 1402, 1737, 1858, 2240, 2267, 2419.

(6) Ded., 114; P. A., 177, 668, 765, 1041, 1201, 1232, 1341, 1349, 1363, 1450, 1464, 1482, 1494, 1560, 1570, 1572, 1606, 1743, 1811, 1815, 1829, 1851, 1882, 1902, 2026, 2039, 2041, 2232, 2246, 2271, 2275.

(7) Ded., 21-3, 48-50, 57-9, 72-4, 75-7, 96-8, 115-7, 122-4, 140-2, 148-50; P. A., 11-3, 16-8, 31-3, 34-6, 164-6, 188-90, 213-5, 220-2, 259-61, 337-9, 362-4, 405-7, 536-8, 633-5, 636-8, 673-5, 676-8, 699-701, 710-2, 757-9, 776-8, 797-9, 834-6, 877-9, 892-4, 909-11, 992-4, 1031-3, 1074-6, 1087-9, 1112-4, 1131-3, 1169-71,

|                                                    |           |
|----------------------------------------------------|-----------|
| a) The triplet occurs 27 times in C. a. F. . . . . | (821 l.), |
| — 21 — F. a. L. . . . .                            | (618 l.), |
| — 22 — W. o. B. . . . .                            | (546 l.), |
| — 6 — C. o. g. P. . . . .                          | (140 l.), |
| — 30 — S. a. G. . . . .                            | (757 l.), |
| — 29 — T. a. H. . . . .                            | (428 l.), |
| — 29 — C. a. I. . . . .                            | (640 l.). |

b) A few cases occur where two or more triplets follow on :

Two twice in Ded. (72-9).

— 6 times in P. A. (31-6, 633-8, 673-8, 1253-8, 1397-1402, 2046-51).

— 3 — C. F. (75-80, 309-14, 816-21).

— twice W. o. B. (34-9, 179-84).

— once in S. a. G. (239-44).

— twice in T. a. H. (279-84, 399-404).

— — C. a. I. (278-83, 419-24).

Three once in T. a. H. (347-355).

Five — W. o. B. (7-21).

c) The third line of a triplet is often an alexandrine :

Once in Dedic; 27 times in P. A. (<sup>1</sup>); 6 in C. a. F.; 10 in F. a. L.

6 in W. o. B.; 12 in S. a. G.; 8 in T. a. H.; 15 in C. a. I. (one fourteen-syllabled line here only occurs (106).

Four cases occur where the last two lines of the triplet are alexandrines (P. A., 1331-3; S. a. G., 507-9; T. a. H., 279-81, 388-90).

d) Triplets are used in various ways :

1° By far, the most common cases are those where they enclose a complete picture or thought, whether they are connected (gram-

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1183-5, 1224-6, 1253-5, 1256-8, 1289-91, 1314-6, 1331-3, 1370-2, 1397-9, 1400-2, 1411-3, 1418-20, 1503-5, 1534-6, 1561-3, 1584-6, 1678-80, 1735-7, 1856-8, 1905-7, 1938-40, 2035-7, 2046-8, 2049-51, 2136-8, 2169-71, 2206-8, 2238-40, 2265-7, 2378-80, 2417-9.

(1) Ded., 96-8; P. A., 164-6, 188-90, 213-5, 220-2, 337-9, 676-8, 699-701, 797-9, 877-9, 892-4, 909-11, 992-4, 1031-3, 1131-3, 1169-71, 1183-5, 1253-5, 1370-2, 1397-9, 1400-2, 1678-80, 1735-7, 1856-8, 2238-40, 2265-7, 2417-9.

matically or through the sense) (<sup>1a</sup>) or unconnected (more frequently) (<sup>1b</sup>) with the previous lines.

2° In a few cases, they do not form an independent picture or thought, and are connected with either preceding or following lines (<sup>2</sup>).

3° Very seldom are they composed of various elements or sentences (<sup>3</sup>).

B. a) Rhyme is regular.

Common poetical licenses such as a short vowel rhyming with a long one (*agonies - freeze*), or different values of the same vowel (*home-come, his-bliss*), or a vowel and a diphthong made of this same vowel repeated (*enclosed - loosed*), or different vowel-sounds (*won, crown-returns, adorns*), or a slightly accented syllable and a full stressed one, — frequently occur.

b) The balancing or antithetic turn (in the two parts of the same line or a whole period), fairly frequently occurs and forms a distinct feature of this verse (<sup>4</sup>).

c) Alliteration is very skilfully managed, and extremely effective, as appears in the study of the following first 33 lines of P. a. A.

(The whole passage naturally divides into two periods of alliteration, and the same letter represents the same alliterative mode throughout each of these two periods.)

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(1 a) Ded. 21-3, 72-4, 115-7, 148-50; P. A., 16-8, 188-90, 213-5, 337-9, 536-8, 1031-3, 1534-6, 1584-6, 2136-8, 2206-8.

(1 b) Ded., 48-50, 57-9, 96-8, 121-3, 140-2; P. A., 11-3, 31-3, 34-6, 164-6, 230-2, 259-61, 633-5, 636-8, 673-5, 676-8, 699-701, 710-2, 757-9, 776-8, 797-9, 834-6, 877-9, 909-11, 1169-71, 1183-5, 1224-6, 1253-5, 1289-91, 1331-3, 1370-2, 1400-2, 1411-3, 1678-80, 1735-7, 1856-8, 1905-7, 1938-40, 2046-8, 2049-51, 2169-71, 2265-7, 2378-80, 2417-9.

(2) Ded., 75-7; P. A., 362-4, 465-7, 892-4, 992-4, 1074-6, 1131-3, 1314-6, 1397-9, 1503-5, 1561-3, 2238-40.

(3) P. A., 1087-9, 1112-4, 1256-8, 1418-20, 2035-7.

(4) For inst. : P. A., 70-1, 86, 96, 182, 193, 264, 280, 315, 384-5, 404-5, 418-9, 463, 506, 566, 705, 714, 789-90, 801, 818, 947-8, 1272, 2019, 2069, 2127, 2179, 2264, 2297, 2418.

In days of old, there lived of mighty fame  
A valiant prince ; and Theseus was his name ;  
A chief who more in feats of arms excelled  
The rising<sup>a</sup> nor the setting<sup>a</sup> sun beheld.  
Of Athens he was lord ; much land he won,  
And added foreign countries to his own.  
In Scythia<sup>c</sup> with the warrior queen he strove,  
Whom first<sup>d</sup> by force he conquered, then by love ;  
He brought in triumph<sup>f</sup> back the beauteous<sup>e</sup> dame  
With whom her sister, fair Emilia, came.  
With honour<sup>g</sup> to his home let Theseus ride  
With love to friend<sup>h</sup>, and Fortune<sup>h</sup> for his guide,  
And his victorious army at his side.  
I pass their warlike pomp, their proud array,  
Their shouts<sup>j</sup>, their songs<sup>j</sup>, their welcome on the way<sup>k</sup> ;

But were it not too long, I would<sup>a</sup> recite  
The feats of Amazons, the fatal fight<sup>b</sup>  
Betwixt the hardy queen, and hero knight<sup>c</sup> ;  
The town besieged and how much blood it cost  
The female army, and the athenian host<sup>b</sup> ;  
The spousals of Hippolita the queen<sup>d</sup> :  
What tilts and tourneys at the feast were seen<sup>d</sup> ;  
The storm at their return, the ladies' fear<sup>b</sup> ;  
But these, and other things, I must forbear.  
The field is spacious I design to sow<sup>d</sup>,  
With oxen far unfit to draw the plough<sup>h</sup> ;  
The remnant of my tale is of a length<sup>e</sup>  
To tire your patience and to waste my strength<sup>e</sup> ;  
And trivial accidents shall be forborne<sup>b</sup>,  
That others may have time to take their turn<sup>e</sup> ;

As <sup>g</sup>was at first <sup>b</sup>enjoined us by mine <sup>h</sup>ost;  
 That he, whose tale is <sup>h</sup>best, and <sup>h</sup>pleases most,  
 Should <sup>g</sup>win his supper at our <sup>j</sup>common <sup>j</sup>cost.

d) Rhyme-breaks occur in a few cases, all of which are timid and devoid of any importance.

They never divide a paragraph from the next one (<sup>1</sup>).

#### IV. — Modification of strees.

The verse is remarkably regular.

A. There are 45 regular iambic lines out of the first 150 lines of P. A. (almost 1 out of 3).

Trochees occur : 18 times in the 1<sup>st</sup> foot,

|   |                        |   |                 |   |
|---|------------------------|---|-----------------|---|
| — | not at all             | — | 2 <sup>d</sup>  | — |
| — | once                   | — | 3 <sup>d</sup>  | — |
| — | once                   | — | 4 <sup>th</sup> | — |
| — | 20 times all together. |   |                 |   |

Spondees occur : 7 times in the 1<sup>st</sup> foot,

|   |                        |   |   |                 |   |
|---|------------------------|---|---|-----------------|---|
| — | 7                      | — | — | 2 <sup>d</sup>  | — |
| — | 2                      | — | — | 3 <sup>d</sup>  | — |
| — | 1                      | — | — | 4 <sup>th</sup> | — |
| — | not at all             |   | — | 5 <sup>th</sup> | — |
| — | 17 times all together. |   |   |                 |   |

Pyrrhics occur : 16 times in the 1<sup>st</sup> foot,

|   |    |   |   |                 |   |
|---|----|---|---|-----------------|---|
| — | 20 | — | — | 2 <sup>d</sup>  | — |
| — | 32 | — | — | 3 <sup>d</sup>  | — |
| — | 33 | — | — | 4 <sup>th</sup> | — |
| — | 3  | — | — | 5 <sup>th</sup> | — |

30 lines have 2 irregular feet,

|   |   |   |   |
|---|---|---|---|
| 4 | — | 3 | — |
|---|---|---|---|

B. There are 34 regular iambic lines (out of which one alexan-

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(1) Intr., 44-5, 58-9, 92-3; P. A., 77-8, 129-30, 285-6, 557-8, 565-6, 571-2, 717-8, 760-1, 766-7, 816-7, 918-9, 926-7, 942-3, 1001-2, 1164-5, 1218-9, 1344-5, 1645-6, 1891-2, 2052-3, 2098-9, 2236-7, 2257-8, 2259-60, 2278-9, 2346-7, 2415-6.

drine, and one with a supernumerary syllable at the end) out of the first 150 lines of C. a. F. (almost 1 out of 4).

Trochees occur : 15 times in the 1<sup>st</sup> foot,

— twice — 2<sup>d</sup> —

— once — 3<sup>d</sup> —

— not at all — 4<sup>th</sup> —

— 17 times all together.

Spondees occur : 12 times in the 1<sup>st</sup> foot,

— 5 — — 2<sup>d</sup> —

— 4 — — 3<sup>d</sup> —

— 5 — — 4<sup>th</sup> —

— twice — 5<sup>th</sup> —

— 28 times all together.

Pyrrhics occur : 17 times in the 1<sup>st</sup> foot,

— 29 — — 2<sup>d</sup> —

— 26 — — 3<sup>d</sup> —

— 41 — — 4<sup>th</sup> —

— not at all — 5<sup>th</sup> —

25 lines have 2 irregular feet.

7 — 3 —

1 line has 4 —

C. There are 47 regular iambic lines (out of which one alexandrine) out of the first 150 lines of S. a. G. (or a proprot. of almost 1 out of 3).

Trochees occur : 15 times in the 1<sup>st</sup> foot,

— 3 — — 2<sup>d</sup> —

— twice — 3<sup>d</sup> —

— not at all — 4<sup>th</sup> —

— 20 times all together.

Spondees occur : 6 times in the 1<sup>st</sup> foot,

— 8 — — 2<sup>d</sup> —

— twice — 3<sup>d</sup> —

— not at all — 4<sup>th</sup> —

— once — 5<sup>th</sup> —

— 17 times all together.

Pyrrhics occur : 26 times in the 1<sup>st</sup> foot,

|   |    |   |   |                 |                |
|---|----|---|---|-----------------|----------------|
| — | 10 | — | — | 2 <sup>d</sup>  | —              |
| — | 37 | — | — | 3 <sup>d</sup>  | —              |
| — | 27 | — | — | 4 <sup>th</sup> | —              |
| — | 1  | — | — | 5 <sup>th</sup> | (alexandrine). |

29 lines have 2 irregular feet.

|   |   |   |   |
|---|---|---|---|
| 3 | — | 3 | — |
|---|---|---|---|

V. — Pause. Caesura. Overflow.

The pause

most commonly occurs after the 4<sup>th</sup> syllable <sup>(1)</sup> or 98 times,  
next in frequency — 6<sup>th</sup> — 73 —

— — 2<sup>d</sup> — 63 —

— — 5<sup>th</sup> — 45 —

— — 1<sup>st</sup> — 33 —

seldom — 3<sup>d</sup> or 8<sup>th</sup> — 19 and 15 times,

very seldom — 7<sup>th</sup> syllable or 11 —

only twice — 9<sup>th</sup>

Caesurae are fairly rare and most commonly occur after the 4<sup>th</sup> or the 6<sup>th</sup> syllable : 5 times after the 4<sup>th</sup>, 6 times after the 6<sup>th</sup>, 4 times after the 2<sup>d</sup>, once after the 5<sup>th</sup>, not at all after any other syllable.

Overflow is very sparingly used.

a) Internal : 73 instances out of 300 lines <sup>(2)</sup>.

b) From one couplet to another : only 23 instances out of 300 lines (or a proportion of about 1 out of 6). — Only 114 instances out of the whole tale of P. a. A. (or a proportion of about 1 out of 21).

The most frequent cases occur as follows :

1<sup>o</sup> Cases where the end of the line divides a secondary clause from the main sentence <sup>(3)</sup>.

(1) In the 450 lines previously examined.

(2) The first hundred lines of Bks I, II, III, of Palamon and Arcite.

(3) P. A., 622-3, 670-1, 887-8, 913-4, 971-2, 996-7, 1004-5, 1018-9, 1047-8, 1124-5, 1274-5, 1452-3, 1509-10, 1515-6, 1568-9, 1594-5, 1612, 3, 2177-8, 2205-6.

2<sup>o</sup> Cases where the subject is separated from the verb (<sup>1</sup>).

3<sup>o</sup> Cases where the object is divided from its governing verb (<sup>2</sup>).

4<sup>o</sup> Cases where the preposition is separated from its governing verb (<sup>3</sup>).

---

(1) Ded., 65-6; P. A., 82-3, 90-1, 308-9, 370-1, 788-9, 921-2, 961-2, 1286-7, 1397-8, 1783-4, 1935-6.

(2) P. A., 136-7, 696-7, 1480-1, 2173-4, 2414-5.

(3) P. A., 742-3, 765-6, 815-6, 859-60, 2099-2100.

## LAMIA

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« Keats wrote *Lamia* with great care, after much study of Dryden's versification. »

(Ld Houghton, *On the authority of Ch.-A. Brown.*)

### I. — Number of syllables.

IA B<sub>1</sub>. There is no case of diminution either by initial or final truncation and no case of feminine caesura.

B<sub>2</sub>. We have met with only one instance of a feminine ending (II, 231-2).

B<sub>3</sub>. Substitution of a trisyllabic foot.

B<sub>3a</sub>. Distinct.

Only three cases of anapaests occur, once in the 1<sup>st</sup> foot (I, 329), twice in the 2<sup>d</sup> foot (I, 195, 250).

B<sub>3b</sub>. Elided.

a) Elisions inside words, or through the merging of two words into one, occasionally occur<sup>(1)</sup>.

b) Prepositions are sometimes truncated<sup>(2)</sup>.

c) *Ed* (past partic., adj., past tense) is most commonly elided<sup>(3)</sup> but very often sounded<sup>(4)</sup>, in two instances, at the end of the line, for the sake of the rhyme<sup>(5)</sup>.

---

(1) I, 202, 319, 343, 371, 396; II, 117, 251.

(2) I, 25, 316, 317; II, 243.

(3) I, 20, 25, 30, 49, 50, 52, 54, 55, 67, 68, 73, 76, 83, etc....

(4) I, 14, 23, 38, 105, 112, 140, 144, 156, 176, 190, 381, 394; II, 17, 31, 63, 121, 125, 130, 176, 179, 183, 236, 247, 275.

(5) I, 182; II, 306.

B<sub>3</sub>c. Slurrings.

a) The article *the* is very seldom slurred before a vowel <sup>(1)</sup>, most commonly sounded <sup>(2)</sup>.

b) *To* (preposition or mark of infinitive) is very seldom slurred before a vowel <sup>(3)</sup> but commonly sounded as one distinct syllable <sup>(4)</sup>.

c) Diphthongs and double vowels, whether they occur in the same word or belong to two distinct words are most commonly contracted into one syllable <sup>(5)</sup>.

A few exceptions to this rule occur :

1° When one of the two vowels is stressed <sup>(6)</sup>.

2° When the diphthong occurs at the end of the line <sup>(7)</sup>.

3° In a few solitary instances <sup>(8)</sup>.

*V* and *w* are sometimes treated as vowels and may be brought under this head <sup>(9)</sup>; and sometimes as consonants and dividing two distinctly sounded vowels <sup>(10)</sup>.

d) Of two unaccented vowels separated by *r* the first may be slurred. This case occurs about as frequently as the reverse <sup>(11)</sup>.

Exceptions to this rule occur :

1° When *r* belongs to a syllable standing at the end of a line <sup>(12)</sup>.

2° When the vowel preceding the *r* is slightly accented <sup>(13)</sup> in four-syllabled words.

3° In a few solitary cases <sup>(14)</sup>.

---

(1) I, 320; II, 247.

(2) I, 7, 72, 94, 167, 217, 223, 314, 387; II, 17, 82, 170, 294.

(3) I, 10, 255.

(4) I, 12, 19, 23, 119, 139, 270, 297, 322, 341, 346, 389; II, 48, 52, 136, 238, 274.

(5) I, 22, 47, 48, 54, 63, 66, 75, 84, 92, 106, 133, 155, 163, 171, 185, 191, 195, 196, 198, 207, 212, 216, etc..... Double vowels : I, 29, 58, 127, 208, 313, 332, 341, 357, 396; II, 96, 246.

(6) I, 3, 5, 107, 191, 214, 225, 290, 307, 328; II, 16, 60, 75, 111, 200, 301.

(7) I, 114, 216, 351, 386, 392; II, 221, 222.

(8) I, 58, 206, 212, 244, 303, 332; II, 35, 156, 257.

(9) I, 28, 34, 44, 74, 136, 137, 142, 208, 260, 273, 328, 386; II, 8, 87, 98, 109, 154, 205, 216, 280.

(10) I, 4, 85, 97, 100, 122, 186, 187, 205, 233, 256, 277, 318; II, 17, 21, 86, 200.

(11) I, 2, 8, 68, 77, 129, 238, 252, 288, 291, 318; II, 84, 140, 163, 193, 207, 253.

(12) I, 54, 241; II, 36, 188, 197, 206.

(13) I, 41, 233.

(14) I, 3, 140, 270, 289; II, 53, 116, 635. — *Spirit* counts as 2 syllables (I, 280; II, 32).

e) Of two unaccented vowels separated by *n* or *l* the first may be slurred<sup>(1)</sup>.

A few exceptions occur<sup>(2)</sup>.

f) A few solitary instances of slurrings occur (*es* 3<sup>d</sup> pers. singular present indicative<sup>(3)</sup>, *est* 2<sup>d</sup> pers. singular present indicative<sup>(4)</sup>).

## II. — Introduction of different lines.

a) There is no instance of a shorter line than the 5 foot iambic.

b) Alexandrines occur fairly frequently :

21 times out of 397 lines in Bk I (or about 1 out of 19 lines<sup>5</sup>).

21 — 311 — Bk II — 1 — 15 — 6).

Out of the 21 instances of Bk I, seven alexandrines occur as the concluding line to a triplet<sup>(7)</sup>.

Out of the 21 instances of Bk II, three alexandrines occur as the concluding line to a triplet<sup>(8)</sup>.

There is no case where the last two lines of the triplet are alexandrines.

c) They are almost always employed in a most effective way :

1° Most commonly, as a finishing touch to a picture or a thought<sup>(9)</sup>.

2° For the sake of the idea the alexandrine expresses and the sound it bears<sup>(10)</sup>.

3° For the two previous reasons, combined<sup>(11)</sup>.

4° For the sake of variety<sup>(12)</sup>.

(1) I, 24, 210, 220; II, 27; I, 108, 198, 352; II, 152.

(2) I, 11, 114, 200. — In a syllable at the end of the line : I, 26, 296.

(3) I, 99.

(4) II, 255 (No : I, 111, 260) (*es* in *certes*, one syllable : II, 80).

(5) I, 26, 30, 60, 63, 75, 91, 120, 125, 133, 152, 199, 208, 212, 228, 256, 285, 298, 300, 321, 361, 397.

(6) II, 10, 15, 25, 39, 59, 83, 121, 131, 141, 145, 156, 182, 190, 198, 212, 220, 238, 248, 268, 276, 311.

(7) I, 63, 125, 199, 208, 285, 298, 321.

(8) II, 15, 156, 311.

(9) I, 26, 30, 91, 120, 133, 152, 361; II, 25, 131, 141, 145, 182, 220, 238 (are underlined such alexandrines as conclude a paragraph).

(10) I, 60, 212; II, 10, 121, 212, 248, 268, 276.

(11) I, 75, 228, 256, 300; II, 39, 190, 198.

(12) II, 59, 83.

### III. — Rhyme.

a) The most noteworthy feature is the introduction of the triplet.

Triplets occur 9 times in Bk I <sup>(1)</sup>.

Triplets occur 3 times in Bk II <sup>(2)</sup>.

As many cases occur where the triplet encloses a complete picture or thought worthy of expansion into three lines <sup>(3)</sup> as where the triplet consists of various elements and is introduced for the mere sake of variety <sup>(4)</sup>.

b) Such cases as open and closed vowel-sound <sup>(5)</sup>, full-stressed and lightly accented syllables are commonly coupled together by rhyme <sup>(6)</sup>. — Even two lightly accented syllables are made to rhyme together <sup>(7)</sup>.

Different vowel-sounds are coupled <sup>(8)</sup>.

Sometimes, mere assonances are coupled together (such as *voice-destroys, is - bliss*) <sup>(9)</sup>.

c) The balancing and antithetic turn (within the same line or period) very frequently occur and characterize the verse of Lamia <sup>(10)</sup>.

d) Alliteration is most skilfully managed, and alliterative harmony is one of the chief features of this verse.

Let us examine the first 46 lines of Lamia in this respect. From

---

(1) I, 61-3, 112-4, 123-5, 150-2, 197-9, 206-8, 283-5, 296-8, 319-21.

(2) II, 13-15, 154-6, 309-11.

(3) I, 61-3, 112-4, 123-5, 150-2, 197-9; II, 309-11.

(4) I, 206-8, 283-5, 296-8, 319-21; II, 13-15, 154-6.

(5) I, 19-20, 27-8, 41-2, 47-8, 108-9, etc....

(6) I, 33-4, 92-3, 108-9, 114-5, 134-5, 148-9, etc....

(7) I, 53-4.

(8) I, 17-8, 86-7, 90-1, 110-1, 115-6, 161-2, 233-4, 249-50, 255-6, 265-6, 311-2, 390-1; II, 128-9, 132-3, 179-80, 189-90, 269-70.

(9) I, 35-6, 119-20, 126-7, 277-8, 281-2, 283-4, 303-4, 309-10, 328-9, 344-5; II, 76-7, 181-2, 195-6, 279-80. — In one instance, one very rare word (*daft*) occurs merely for the sake of rhyme (II, 160).

(10) I, 1-3, 30-1, 35-7, 38-9, 61, 62-3, 59-64, 69-76, 77, 87-8, 96-9, 117-8, 120, 121-4, 126 7-8, 138-9, 240, 244-6, 252-3, 255, 261-3, 263-5, 268-9, 297-9, 322-4, 334, 336-9; II, 1-3, 30, 36, 40-1, 80, 85-8, 92-111, 126-9, 135, 141, 152-6, 179-80, 180-1, 183, 183-9, 199, 204, 211, 214, 215, 217, 225, 250, 269, 287-9, 307-8.

the alliterative point of view, they may be divided into four periods, each of which is endowed with a particular tone of its own <sup>(1)</sup>.

THE FIRST 46 LINES OF « LAMIA ».

<sup>1</sup>                    <sup>1</sup> <sup>2</sup>                    <sup>2</sup>                    <sup>1</sup>  
 Upon a time before the faery broods  
<sup>3</sup>                    <sup>4</sup>                    <sup>2</sup>                    <sup>1</sup>  
 Drove nymph and satyr from the prosperous woods,  
<sup>1</sup> <sup>2</sup>                    <sup>1</sup>                    <sup>3</sup> <sup>3</sup>                    <sup>1</sup>  
 Before king Oberon's bright diadem,  
<sup>4</sup>                    <sup>5</sup>                    <sup>3</sup>                    <sup>5</sup>  
 Sceptre and mantle, clasped with dewy gem,  
<sup>2</sup>                    <sup>3</sup>                    <sup>2</sup>  
 Frighted away the Dryads and the Fauns  
<sup>2</sup>                    <sup>5</sup>                    <sup>1</sup>                    <sup>5</sup> <sup>6</sup> <sup>6</sup>  
 From rushes green and brakes and cowslip'd lawns  
<sup>7</sup>                    <sup>4</sup>                    <sup>8</sup>                    <sup>7</sup>                    <sup>6</sup>  
 The ever smitten Hermes empty left  
<sup>5</sup>                    <sup>9</sup>                    <sup>4</sup>                    <sup>9</sup>  
 His golden throne, bent warm on amorous theft.  
<sup>2</sup>                    <sup>3</sup>                    <sup>6</sup>                    <sup>4</sup>                    <sup>4</sup> <sup>6</sup> <sup>6</sup>  
 From high Olympus had he stolen light  
<sup>4</sup>                    <sup>5</sup>                    <sup>5</sup>                    <sup>4</sup>  
 On this side of Jove's clouds, to escape the sight  
<sup>5</sup>                    <sup>4</sup>  
 Of his great summoner and made retreat  
<sup>2</sup>                    <sup>4</sup>                    <sup>5</sup>  
 Into a forest, on the shores of Crete  
<sup>2</sup>                    <sup>4</sup>                    <sup>10</sup>                    <sup>4</sup>  
 For, somewhere, in that sacred island dwelt  
<sup>11</sup>                    <sup>10</sup>                    <sup>10</sup> <sup>2</sup>                    <sup>11</sup>  
 A nymph to whom all hoofed satyrs knelt,  
<sup>10</sup>                    <sup>10</sup>                    <sup>2</sup>                    <sup>12</sup>                    <sup>13</sup>  
 At whose white feet the languid Tritons poured  
<sup>13</sup>                    <sup>10</sup> <sup>12</sup>                    <sup>12</sup>                    <sup>10</sup>  
 Pearls, while on land they withered and adored.  
<sup>14</sup>                    <sup>4</sup>                    <sup>4</sup>                    <sup>4</sup> <sup>14</sup>  
 And in those meads where sometime she might haunt  
<sup>4</sup>                    <sup>16</sup> <sup>4</sup> <sup>15</sup>                    <sup>14</sup>  
 Were strewn rich gifts, unknown to any Muse,  
<sup>16</sup>                    <sup>15</sup>                    <sup>16</sup>  
 Though Fancy's casket were unlocked to choose.  
<sup>10</sup>                    <sup>10</sup>                    <sup>12</sup>                    <sup>2</sup>  
 Ah! What a world of love was at her feet!  
  
<sup>1</sup>                    <sup>2</sup> <sup>3</sup>                    <sup>4</sup>                    <sup>1</sup>  
 So Hermes thought and a celestial heat  
<sup>5</sup>                    <sup>6</sup>                    <sup>4</sup>                    <sup>2</sup>  
 Burnt from his winged heels to either ear

(1) Remarkable for power of harmony through alliteration : I, 64-7, 68-75, 80-92, 98-9, 102-3, 123-5, 131-3, 136-9, 165-70, 173-9, 186-8, 189-90, 206-8, 235, 239-41, 249-50, 256, 288-90, 297-9, 313, 314-5, 317; with a totally different result : 364-5; II, 27-8, 31, 39, 63, 74, 84-5, 91, 102-5, 106-11, 116, 120-31, 136-7, 143-5, 147-9, 173-88, 209-11, 215-20, 227-9, 245-8, 266, 269-70, 272-3, 293-4, 299, 305-8.

<sup>3</sup>   <sup>6</sup>   <sup>2</sup>   <sup>4</sup> <sup>4</sup> <sup>4</sup>  
That from a whiteness as the lily clear  
<sup>5</sup>   <sup>2</sup>   <sup>4</sup>   <sup>1</sup>  
Blushed into roses mid his golden hair,  
<sup>6</sup> <sup>4</sup>   <sup>2</sup>   <sup>4</sup> <sup>2</sup> <sup>5</sup>   <sup>2</sup>   <sup>4</sup>   <sup>2</sup> <sup>5</sup>  
Fallen in jealous curls about his shoulders bare.

<sup>6</sup>   <sup>1</sup>   <sup>1</sup>   <sup>6</sup>   <sup>1</sup>   <sup>1</sup>   <sup>6</sup>  
From vale to vale, from wood to wood, he flew ('),  
<sup>5</sup>   <sup>6</sup>   <sup>5</sup>   <sup>2</sup>  
Breathing upon the flowers his passion new,  
<sup>1</sup>   <sup>1</sup>  
And wound with many a river to its head  
<sup>6</sup>   <sup>1</sup>   <sup>3</sup>   <sup>2</sup>   <sup>5</sup> <sup>5</sup>   <sup>3</sup>   <sup>5</sup>  
To find where this sweet nymph prepared her secret bed;  
<sup>1</sup>   <sup>3</sup>   <sup>2</sup>   <sup>2</sup>   <sup>1</sup>   <sup>6</sup>  
In vain; the sweet nymph might nowhere be found,  
  
And so he rested, on the lonely ground,  
<sup>1</sup>   <sup>3</sup>   <sup>6</sup>   <sup>4</sup>   <sup>6</sup>   <sup>3</sup> <sup>3</sup>  
Pensive and full of painful jealousies  
<sup>1</sup>   <sup>1</sup>  
Of the Wood-Gods, and even the very trees.

<sup>1</sup> <sup>2</sup>   <sup>3</sup>  
There as he stood, he heard a mournful voice,  
<sup>1</sup>   <sup>3</sup>   <sup>3</sup>   <sup>2</sup>  
Such as once heard, in gentle heart destroys  
<sup>4</sup>   <sup>4</sup>   <sup>1</sup>  
All pain but pity; thus the lone voice spake;  
<sup>5</sup>   <sup>5</sup>  
When from this wreathed tomb shall I awake!  
<sup>5</sup>   <sup>1</sup>   <sup>10</sup> <sup>6</sup> <sup>7</sup>   <sup>8</sup>  
When move in a sweet body fit for life  
<sup>8</sup>   <sup>6</sup>   <sup>1</sup>   <sup>7</sup>  
And love, and pleasure, and the ruddy strife  
<sup>3</sup>   <sup>8</sup>   <sup>8</sup>   <sup>8</sup>  
Of hearts and lips! Ah! miserable me!  
<sup>9</sup>   <sup>6</sup>   <sup>7</sup>   <sup>6</sup>   <sup>8</sup>   <sup>6</sup> <sup>1</sup> <sup>8</sup>  
The God dove-footed, glided silently  
<sup>10</sup> <sup>1</sup>   <sup>6</sup>   <sup>1</sup>   <sup>10</sup>   <sup>1</sup>   <sup>1</sup> <sup>10</sup>  
Round bush and tree, soft-brushing in his speed  
<sup>6</sup>   <sup>7</sup>   <sup>7</sup>  
The taller grasses and full-flowering weed  
<sup>6</sup>   <sup>7</sup>   <sup>10</sup>   <sup>6</sup> <sup>6</sup>   <sup>1</sup>  
Until he found a palpitating snake  
<sup>10</sup>   <sup>11</sup>   <sup>11</sup>   <sup>6</sup>   <sup>10</sup>  
Bright and cirque-couchant in a dusky brake.

e) Rhyme-breaks are still employed as a means of variety, but sparingly.

There are 12 cases in Bk I <sup>(2)</sup>, 13 cases in Bk II <sup>(3)</sup>.

(1) 6 and 5 refer also to the previous periods.

(2) I, 21-2, 41-2, 53-4, 80-1, 128-9, 218-9, 229-30, 239-40, 267-8, 275-6, 309-10, 354-5, 370-1.

(3) II, 54-5, 74-5, 116-7, 118-9, 121-2, 124-5, 146-7, 233-4, 253-4, 255-6, 261-2, 277-8, 287-8.

IV. — Modification of stress.

Out of the first 150 lines of the Bk I of Lamia,

There are only 21 regular iambic lines (or a proportion of about 1 out of 6).

Trochees occur : 37 times in the 1<sup>st</sup> foot,

|   |    |   |               |                 |   |
|---|----|---|---------------|-----------------|---|
| — | 5  | — | —             | 2 <sup>d</sup>  | — |
| — | 5  | — | —             | 3 <sup>d</sup>  | — |
| — | 4  | — | —             | 4 <sup>th</sup> | — |
| — | 51 | — | all together. |                 |   |

Spondees occur : 11 times in the 1<sup>st</sup> foot,

|   |    |   |               |                 |   |
|---|----|---|---------------|-----------------|---|
| — | 20 | — | —             | 2 <sup>d</sup>  | — |
| — | 12 | — | —             | 3 <sup>d</sup>  | — |
| — | 10 | — | —             | 4 <sup>th</sup> | — |
| — | 7  | — | —             | 5 <sup>th</sup> | — |
| — | 59 | — | all together. |                 |   |

Pyrrhics occur : 26 times in the 1<sup>st</sup> foot,

|   |      |   |                                |                 |   |
|---|------|---|--------------------------------|-----------------|---|
| — | 19   | — | —                              | 2 <sup>d</sup>  | — |
| — | 30   | — | —                              | 3 <sup>d</sup>  | — |
| — | 28   | — | —                              | 4 <sup>th</sup> | — |
| — | 10   | — | —                              | 5 <sup>th</sup> | — |
| — | once | — | 6 <sup>th</sup> (alexandrine). |                 |   |

52 lines have 2 irregular feet,

|    |   |   |   |
|----|---|---|---|
| 19 | — | 3 | — |
| 2  | — | 4 | — |

Out of the first 150 lines of Bk II,

There are 19 regular iambic lines (or almost 1 out of 6).

Trochees occur : 31 times in the 1<sup>st</sup> foot,

|   |                        |   |                 |                 |   |
|---|------------------------|---|-----------------|-----------------|---|
| — | I                      | — | —               | 2 <sup>d</sup>  | — |
| — | 6                      | — | —               | 3 <sup>d</sup>  | — |
| — | II                     | — | —               | 4 <sup>th</sup> | — |
| — | once                   | — | 5 <sup>th</sup> |                 |   |
| — | 50 times all together. |   |                 |                 |   |

Spondees occur : 11 times in the 1<sup>st</sup> foot,

|   |      |       |     |                 |                |
|---|------|-------|-----|-----------------|----------------|
| — | 13   | —     | —   | 2 <sup>d</sup>  | —              |
| — | 9    | —     | —   | 3 <sup>d</sup>  | —              |
| — | 9    | —     | —   | 4 <sup>th</sup> | —              |
| — | 11   | —     | —   | 5 <sup>th</sup> | —              |
| — | once | —     | —   | 6 <sup>th</sup> | (alexandrine). |
| — | 54   | times | all | together.       |                |

Pyrrhics occur : 29 times in the 1<sup>st</sup> foot,

|   |    |   |   |                 |                |
|---|----|---|---|-----------------|----------------|
| — | 16 | — | — | 2 <sup>d</sup>  | —              |
| — | 38 | — | — | 3 <sup>d</sup>  | —              |
| — | 30 | — | — | 4 <sup>th</sup> | —              |
| — | 13 | — | — | 5 <sup>th</sup> | —              |
| — | 3  | — | — | 6 <sup>th</sup> | (alexandrine). |

49 lines have 2 irregular feet,

|    |   |   |   |
|----|---|---|---|
| 32 | — | 3 | — |
| 3  | — | 4 | — |

The following lines may be regarded as instances of recession of accent (*among*, I, 215 - *without*, I, 290; *beneath*, II, 130; *dévout*, II, 249).

V. — Pause. Caesura. Overflow.

The pause occurs after any syllable <sup>(1)</sup> :

|                      |           |                 |          |                  |
|----------------------|-----------|-----------------|----------|------------------|
| Most frequently      | after the | 4 <sup>th</sup> | syllable | <sup>(2)</sup> . |
| Almost as frequently | —         | 5 <sup>th</sup> | —        | <sup>(3)</sup> . |
| Next in frequency    | —         | 6 <sup>th</sup> | —        | <sup>(4)</sup> . |
| —                    | —         | 7 <sup>th</sup> | —        | <sup>(5)</sup> . |

(1) The first 150 lines of Bks I and II are here considered.

(2) 40 times in the first 150 lines of Bk I.

34 — — — II.

(3) 35 — — — I.

29 — — — II.

4) 24 — — — I.

30 — — — II.

(5) 18 — — — I.

26 — — — II.

|                             |                |                 |                     |
|-----------------------------|----------------|-----------------|---------------------|
| Next in frequency after the | 2 <sup>d</sup> | syllable        | ( <sup>1</sup> ).   |
| —                           | —              | 3 <sup>d</sup>  | — ( <sup>2</sup> ). |
| —                           | —              | 1 <sup>st</sup> | — ( <sup>3</sup> ). |
| —                           | —              | 8 <sup>th</sup> | — ( <sup>4</sup> ). |
| Very seldom                 | —              | 9 <sup>th</sup> | — ( <sup>5</sup> ). |

Caesurae occur after any syllable but the 1<sup>st</sup>, 8<sup>th</sup> or 9<sup>th</sup>. — They are much more sparingly used :

|                    |                 |                   |
|--------------------|-----------------|-------------------|
| 10 times after the | 4 <sup>th</sup> | syllable,         |
| 8                  | —               | 5 <sup>th</sup> — |
| 6                  | —               | 6 <sup>th</sup> — |
| 4                  | —               | 2 <sup>d</sup> —  |
| Twice              | —               | 7 <sup>th</sup> — |
| Once               | —               | 3 <sup>d</sup> —  |

Overflow.

a) Internal : There are 31 instances in Bk I or about 1 out of  $2\frac{1}{2}$ .

— 44 — Bk II or more than 1 out of 2.

b) From one couplet to another :

39 instances in Bk I or about 1 out of 2.

43 — Bk II or more than 1 out of 2.

The most frequent cases of overflow are such as :

1<sup>o</sup> Divide the subject from its verb (I, 4, 22, 24; II, 12, 19, 57, 63, 133).

2<sup>o</sup> The verb from the object it governs (I, 36, 52, 81, 87, 95, 107, 127, 137; II, 79, 113, 115, 147).

3<sup>o</sup> The attribute from its verb (I, 32, 48, 50, 54, 71, 129).

(1) 21 times in the first 150 lines of Bk I.

14 — — II.

(2) 11 — — I.

13 — — II.

(3) 10 — — I.

9 — — II.

(4) 8 — — I.

8 — — II.

(5) Twice — — I.

3 times — — II.

4° Adjectives or past participles in apposition to a verb (I, 85; II, 65, 69, 95, 103, 107, 111, 143).

5° The possessing case from the governing noun (I, 10, 40; II, 27, 35, 125).

6° The noun from its qualifying adjective (II, 73, 75).

7° The preposition from its governing verb (I, 18, 42, 101, 131; II, 17, 21, 23, 53, 67, 99, 109, 119, 129).

8° The adverb from its verb (I, 65; II, 123, 139).

9° The conjunction from the main sentence (I, 6, 44, 105; II, 31, 37, 49, 87).

10° The conjunction from the verb it governs (II, 85, 117).

11° Two or several sentences connected by *and*, *or*, from one another (I, 28, 77, 135, 141; II, 8, 65, 135, 151).

The overflow is in many instances most felicitously handled <sup>(1)</sup>, and produces lengthy periods of an easy-flowing development, where sense and sound happily harmonize, to their mutual benefit <sup>(2)</sup>.

Antithetic turns and refrains are very effectively managed <sup>(3)</sup>.

*Ed* (past partic.) is effectively sounded <sup>(4)</sup>.

A trochee is often felicitously introduced as the first foot of the line <sup>(5)</sup>.

Some single lines are remarkable for their melodious and suggestive power <sup>(6)</sup>.

(1) I, 15-6, 71-2, 124-5, 162-3, 178-9, 203-4, 226-7-8, 381-2; II, 63-4, 109-10, 123-4, 178-9, 204-5, 210-11.

(2) I, 1-8, 22-6, 47-53, 140-5, 220-8, 310-21, 334-9, 350-4, 355-61, 378-97; II, 16-22, 34-9, 102-5, 175-82, 183-8, 239-45, 271-6.

(3) I, 1-3, 61, 62-3, 59-64, 96-9, 117-8, 120, 126-7-8, 171-3, 252-3, 261-3-5; II, 36, 126-9, 269.

(4) I, 156; II, 176, 179.

(5) I, 33, 46, 79, 115, 116, 143, 188, 210, 217, 353; II, 27.

(6) I, 27, 91, 142, 151-2, 218, 364; II, 39, 200.

# KEATS'S TREATMENT OF BLANK VERSE IN "HYPERION"

AND A PARALLEL WITH MILTON'S VERSE IN "PARADISE LOST" (1)

---

« Miltonic verse cannot be written, but in an artful, or rather, artist's humour. »

(To Reynolds, 22 sept. 1819.)

« I prefer the native music of Chatterton's verse to Milton's, cut by feet... Life to the latter would be death to me. Miltonic verse cannot be written, but is the verse of art. »

(To George Keats, 21 sept. 1819.)

## I. — Number of syllables.

A. There is no case of diminution through either initial or final truncation.

B<sub>1</sub>. We have met with only two instances of a feminine caesura :

I, 231 : Why do | I know|ye? | why have | I seen | ye? Why.

I, 336 : Sad sign | of ru|in | sudden | dismay | and fall.

though all similar cases in *Paradise Lost* come under the rule of elision (but they are common in *Comus*).

B<sub>2</sub>. According to Milton's practice, a supernumerary syllable sometimes occurs at the end of the line. This new device Keats

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(1) We here beg to refer the reader to Mr. Robert Bridges' study of Milton's Prosody (Oxford, 1901). — On this work, to which we are much indebted, our study of Keats's verse is based.

manages very felicitously, in many instances. We have met with 9 cases in Bk I, 11 in Bk II, 2 in Bk III <sup>(1)</sup>.

B<sub>3</sub>. Substitution of a trisyllabic foot.

B<sub>3a</sub>. Distinct. A very few anapaests occur,

Once in the 1<sup>st</sup> foot :

III, 103 : I have heard | the cloud | y thun|der where | is Power?

Once in the 3<sup>d</sup> foot :

II, 304 : Of huge | Encel|adus swal|lowed it | in wrath.

Four times in the 5<sup>th</sup> foot :

I, 338 : As thou | canst move | about | an ev|ident God.

II, 120 : His tongue | with the | full weight | of ut|terless thought.

— 153 : The first | born of | all shaped | and pal|pable Gods.

— 167 : So end|ed Sat|urn and | the God | of the sea.

B<sub>3b</sub>. Elisions.

Occur : *a*) By the loss of a letter either at the beginning or in the middle of a word <sup>(2)</sup>.

*b*) By the fusing of two words into one <sup>(3)</sup>.

*c*) *Ed* (past partic. or adjunct. or past tense) is more commonly elided, but its sound is retained in many felicitous instances <sup>(4)</sup>.

B<sub>3c</sub>. Slurrings.

1<sup>o</sup> According to Milton's practice, unaccented diphthongs and double vowels may be contracted into one syllable <sup>(5)</sup>.

They are not contracted, but regarded as two distinct syllables :

*a*) In a few proper nouns <sup>(6)</sup>, though *Hyperion* is sometimes reckoned as four syllables <sup>(7)</sup> sometimes three <sup>(8)</sup>.

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(1) I, 86, 152, 242, 266, 321; II, 17, 57, 98, 109, 111, 271, 293-4-5, 388, 391; III, 114, 130.

(2) I, 13, 28.

(3) I, 925; II, 202, 228; III, 67.

(4) I, 41, 72, 74, 156, 166, 178, 197, 208, 219, 220, 263, 272, 276, 311, 351; II, 24, 45, 133, 138, 172, 235, 236, 263, 270, 298, 329, 341; III, 2, 39, 44, 51. — Once *ed* is sounded at the end of the line : II, 30.

(5) See I, 21, 31, 57, 60, etc...

(6) I, 30; II, 19, 20, 53.

(7) I, 95, 289, 350, 367; II, 343.

(8) I, 166, 176, 203, 255; II, 2, 345, 347, 388.

*b*) In a few isolated instances <sup>(1)</sup>. *V* and *w* are sometimes regarded as vowels and come under the same head <sup>(2)</sup>, sometimes treated as consonants, and form with the following vowel a distinct syllable <sup>(3)</sup>.

The article *the*, before a vowel, is sometimes slurred <sup>(4)</sup> sometimes not <sup>(5)</sup>.

*Many* before the indefinite article *a* is twice slurred <sup>(6)</sup>, once not <sup>(7)</sup>.

The preposition *to* before a vowel is, as a rule, sounded.

*Est* (2<sup>d</sup> person singular present indicative) is slurred in one instance (I, 99).

*Es* (3<sup>d</sup> — — — (III, 26).

*Eth* (3<sup>d</sup> — — is as a rule sounded as one syllable (II, 222; III, 109).

's, the mark of the possessive case, is sometimes reckoned as one foot (II, 107, 333, 346), sometimes slurred (II, 145; III, 129).

2<sup>o</sup> According to Milton's practice, of two unaccented vowels separated by *r*, the first may be slurred <sup>(8)</sup>. Such is the general case.

It is sounded at the end of the line <sup>(9)</sup>.

It is sounded in a four-syllabled word, in which the first syllable is stressed and the third slightly accented <sup>(10)</sup>.

It is sounded in a few isolated instances <sup>(11)</sup>.

The word *spirit* counts as 2 syllables.

3<sup>o</sup> According to Milton's practice, of two unaccented vowels separated by *n*, the first may be slurred <sup>(12)</sup>. Not so, when *n* is

(1) I, 108, 162, 174, 237; II, 67, 345, 359.

(2) I, 55, 61, 124, 201, 219, 243, etc....

(3) I, 39, 264, 305, 333; II, 11, 61, 137, 199, 222, 255, 256, 332; III, 11, 16, 37, 74.

(4) I, 264; II, 228.

(5) I, 20, 26, etc....

(6) II, 350; III, 41.

(7) III, 8.

(8) I, 25, 41, 51, 86, 165, 183, 185, 208, 225, 249, 279; II, 8, 28, 41, 48, 85, 143, 169, 171, 240, 269, 282, 299, 300, 305, 335; III, 37, 40, 102.

(9) I, 126, 280, 310; II, 112, 195; III, 107.

(10) I, 76; II, 225; III, 5.

(11) I, 141, 303; II, 18, 164, 231, 246, 301, 312, 342, 369; III, 9, 21, 86.

(12) For inst., I, 20, 37, 189, 194.

preceded with a diphthong (*curtaining* = 3 syllables : I, 271).

Different from Milton's practice, the final *en* is sounded as one distinct syllable <sup>(1)</sup>.

4° According to Milton's practice, of two unaccented vowels separated by *l*, the first may be slurred. — Such is the case, when *e* mute precedes *l* <sup>(2)</sup> and in two other instances <sup>(3)</sup>.

With these two exceptions, the vowel is usually sounded <sup>(4)</sup>.

## II. — Introduction of different lines.

Both in Milton's *Paradise lost* and Keats's *Hyperion*, there is no instance of a shorter or longer line than the 5 syllable iambic.

One exception occurs in *Hyperion*, probably due to oversight :

II, 93 : At war | with all | the frail|ty of grief | .

## III. — Modification of stress.

Out of the first 150 lines of P. L. Bk I, there are 23 regular iambic lines (or a proport. of almost 1 out of 6), out of which one with a supernumerary syllable :

Trochees occur : 23 times in the 1<sup>st</sup> foot.

|   |    |   |               |                 |   |
|---|----|---|---------------|-----------------|---|
| — | 4  | — | —             | 2 <sup>d</sup>  | — |
| — | 7  | — | —             | 3 <sup>d</sup>  | — |
| — | 4  | — | —             | 4 <sup>th</sup> | — |
| — | 38 | — | all together. |                 |   |

Spondees occur : 33 times in the 1<sup>st</sup> foot.

|   |     |   |               |                 |   |
|---|-----|---|---------------|-----------------|---|
| — | 25  | — | —             | 2 <sup>d</sup>  | — |
| — | 11  | — | —             | 3 <sup>d</sup>  | — |
| — | 17  | — | —             | 4 <sup>th</sup> | — |
| — | 18  | — | —             | 5 <sup>th</sup> | — |
| — | 104 | — | all together. |                 |   |

Pyrrhics occur : 10 times in the 1<sup>st</sup> foot.

|   |    |   |   |                |   |
|---|----|---|---|----------------|---|
| — | 19 | — | — | 2 <sup>d</sup> | — |
|---|----|---|---|----------------|---|

(1) I, 61, 150, 234, 235.

(2) I, 357 ; II, 91, 217, 219 ; III, 79, 92.

(3) *Desolate* : I, 103 ; *particular* : III, 100.

(4) *Melancholy* : I, 70 ; *quarreling* : II, 141 ; *family* : II, 282 ; *rivulet* : III, 34.

Pyrrhics occur : 28 times in the 3<sup>d</sup> foot.

— 18 — — 4<sup>th</sup> —

— 9 — — 5<sup>th</sup> —

49 lines have 2 irregular feet.

16 — 3 —

6 — 4 —

Out of the first 150 lines of P. L. Bk VI, there are 23 regular iambic lines (or a proportion of almost 1 out of 6) :

Trochees occur : 23 times in the 1<sup>st</sup> foot.

— 3 — — 2<sup>d</sup> —

— 4 — — 3<sup>d</sup> —

— 4 — — 4<sup>th</sup> —

— 34 — all together.

Spondees occur : 26 times in the 1<sup>st</sup> foot.

— 19 — — 2<sup>d</sup> —

— 15 — — 3<sup>d</sup> —

— 16 — — 4<sup>th</sup> —

— 13 — — 5<sup>th</sup> —

— 89 — all together.

Pyrrhics occur : 9 times in the 1<sup>st</sup> foot.

— 25 — — 2<sup>d</sup> —

— 29 — — 3<sup>d</sup> —

— 35 — — 4<sup>th</sup> —

— 3 — — 5<sup>th</sup> —

46 lines have 2 irregular feet.

21 — 3 —

4 — 4 —

Out of the first 150 lines of Hyperion Bk I, there are 19 regular iambic lines (or a proportion of about 1 out of 8) :

Trochees occur : 37 times in the 1<sup>st</sup> foot.

— 3 — — 2<sup>d</sup> —

— 6 — — 3<sup>d</sup> —

— 6 — — 4<sup>th</sup> —

— twice — 5<sup>th</sup> —

— 54 times all together.

Spondees occur : 23 times in the 1<sup>st</sup> foot.

|   |    |   |              |                 |   |
|---|----|---|--------------|-----------------|---|
| — | 28 | — | —            | 2 <sup>d</sup>  | — |
| — | 21 | — | —            | 3 <sup>d</sup>  | — |
| — | 11 | — | —            | 4 <sup>th</sup> | — |
| — | 11 | — | —            | 5 <sup>th</sup> | — |
| — | 94 | — | all together |                 |   |

Pyrrhics occur : 17 times in the 1<sup>st</sup> foot.

|   |    |   |   |                 |   |
|---|----|---|---|-----------------|---|
| — | 16 | — | — | 2 <sup>d</sup>  | — |
| — | 33 | — | — | 3 <sup>d</sup>  | — |
| — | 30 | — | — | 4 <sup>th</sup> | — |
| — | 12 | — | — | 5 <sup>th</sup> | — |

45 lines have 2 irregular feet.

|    |   |   |   |
|----|---|---|---|
| 24 | — | 3 | — |
| 8  | — | 4 | — |

2 are absolutely irregular (I, 53, 134).

Out of the first 150 lines of Hyperion Bk II, there are 22 regular iambic lines (or a proportion of about 1 out of 7).

Trochees occur : 40 times in the 1<sup>st</sup> foot.

|   |    |               |   |                 |   |
|---|----|---------------|---|-----------------|---|
| — | 3  | —             | — | 2 <sup>d</sup>  | — |
| — | 4  | —             | — | 3 <sup>d</sup>  | — |
| — | 5  | —             | — | 4 <sup>th</sup> | — |
| — | 52 | all together. |   |                 |   |

Spondees occur : 37 times in the 1<sup>st</sup> foot.

|   |     |               |   |                 |   |
|---|-----|---------------|---|-----------------|---|
| — | 17  | —             | — | 2 <sup>d</sup>  | — |
| — | 15  | —             | — | 3 <sup>d</sup>  | — |
| — | 12  | —             | — | 4 <sup>th</sup> | — |
| — | 19  | —             | — | 5 <sup>th</sup> | — |
| — | 100 | all together. |   |                 |   |

Pyrrhics occur : 5 times in the 1<sup>st</sup> foot.

|   |    |   |   |                 |   |
|---|----|---|---|-----------------|---|
| — | 26 | — | — | 2 <sup>d</sup>  | — |
| — | 24 | — | — | 3 <sup>d</sup>  | — |
| — | 28 | — | — | 4 <sup>th</sup> | — |
| — | 10 | — | — | 5 <sup>th</sup> | — |

52 lines have 2 irregular feet.

|    |   |   |   |
|----|---|---|---|
| 21 | — | 3 | — |
| 8  | — | 4 | — |

Though recession of accent does not so often occur in *Paradise Lost* as in Milton's earlier poems, *Hyperion* shows several instances of such practice : *Úpon*, I, 45; *ópaque*, II, 23; *fórlorn* (?), 35; *súpreme*, 92; *without* (?), 326; *súpreme*, 3, 61.

#### IV. — Pause. Caesura. Overflow.

The pause occurs after any syllable in *Paradise Lost* <sup>(1)</sup> :

Most frequently after the 4<sup>th</sup> and the 6<sup>th</sup> : 63 and 60 times.

Fairly often, after any syllable but the 1<sup>st</sup> and 9<sup>th</sup> :

33 times after the 8<sup>th</sup>, 30 after the 7<sup>th</sup>, 28 after the 5<sup>th</sup> and the 3<sup>d</sup>, 25 after the 2<sup>d</sup>.

Seldom after the 1<sup>st</sup> syllable : 9 times.

Hardly ever after the 9<sup>th</sup> syllable : 3 instances.

Caesurae occur (in the lines under consideration) after any other syllable but the 1<sup>st</sup>, the 8<sup>th</sup> and the 9<sup>th</sup>.

18 times after the 4<sup>th</sup>, 12 after the 6<sup>th</sup>, 7 after the 3<sup>d</sup>, 5 after the 7<sup>th</sup>, 4 after the 5<sup>th</sup> and the 2<sup>d</sup>.

The pause occurs after any syllable in *Hyperion* <sup>(2)</sup> :

Most frequently after the 4<sup>th</sup> and 6<sup>th</sup> syllables : 55 and 49 times.

Fairly frequently after the 7<sup>th</sup>, the 2<sup>d</sup> and the 5<sup>th</sup> : 34, 29 and 28 times.

Sometimes after the 3<sup>d</sup> and 8<sup>th</sup> : 18 and 14 times.

Seldom after the 1<sup>st</sup> : 9 times.

Hardly ever after the 9<sup>th</sup> : 3 times.

Caesurae occur after any syllable but the 2<sup>d</sup> and 9<sup>th</sup> (in the lines under consideration) :

15 times after the 4<sup>th</sup>, 14 after the 6<sup>th</sup>, 11 after the 7<sup>th</sup>, 5 after the 5<sup>th</sup>, 4 after the 3<sup>d</sup>, twice after the 8<sup>th</sup>, once only after the 1<sup>st</sup>.

Overflow is constantly practised in *Paradise Lost*. In the first 150 lines of Bk I, there are only 15 stops and 31 lines complete

(1) The first 150 lines of Bks I and VI are here examined.

(2) The first 150 lines of Bks I and II are here considered.

in themselves. In the first 150 lines of Bk VI, there are only 12 stops and 11 lines complete in themselves. — In Hyperion, the period more often concludes with the end of the line : 52 times in Bk I (first 150 lines), 39 times in the first 150 lines of Bk II. There are, out of the same lines, 43 complete in themselves in Bk I, 41 in Bk II. The period, by no means so much involved and loaded (even to excess and loss of balance) as in Milton, is less daring and seldom extends beyond 5 lines (for inst. in Bk I, 72-78, 89-94, 106-112, 190-200, 272-280).

Overflow is always managed by Keats with exquisite felicity and ease <sup>(1)</sup>.

#### Alliteration and Refrain.

The verse in Hyperion is gifted with a distinct Miltonic ring, due not only to parallelism of syntax, but also, and mostly to resemblance in harmony, in particular the use of alliteration and refrain, and the skilful handling of vowel-sound. The exquisite management of alliteration conspicuously appears in the first 21 lines of Hyperion Bk I, where each alliteration or assonance has been marked throughout with the same number :

Deep in the <sup>1</sup>shady <sup>1</sup>sadness of a vale  
<sup>2</sup>Far <sup>1</sup>sunken from the healthy <sup>2</sup>breath of morn,  
<sup>2</sup>Far from the fiery noon, and eve's <sup>1</sup>one star,  
<sup>1</sup>Sat <sup>3</sup>gray-haired Saturn, quiet as a <sup>1</sup>stone,  
<sup>1</sup>Still as the silence round about his lair.  
(Refrain.) <sup>2</sup>Forest on <sup>2</sup>forest hung about his head  
(Refrain.) <sup>6</sup>Like <sup>6</sup>cloud on cloud. No stir of air was there,  
<sup>7</sup>Not so much life as on a summer's <sup>1</sup>day  
<sup>9</sup>Robs not one <sup>7</sup>light seed from the feathered <sup>2</sup>grass,  
<sup>8</sup>But where the dead leaf fell, there did it rest.

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(1) As appears in the following instances : I, 6-7, 12-13, 16-7, 18-9, 72-9, 98-9, 111-2, 115-6, 127-31, 140-1, 166-7, 183-4, 211-2, 238-9, 259-60, 261-3, 282-3, 286-7, 330-1, 334-5 ; II, 8-9, 26-7, 33-4, 34-8, 46-7, 108-9, 116-7, 125-9, 162-3, 191-2, 218-9 ; III, 37-8.

1 11 10 10 1 12 18 8 11 11  
 A stream went voiceless by, still deadened more  
 12 9 11 2 4 11 8 10 11  
 By reason of his fallen divinity  
 1 8 4 8 11 8 11 8 9 8  
 Spreading a shade : the Naiad mid her reeds  
 14 2 14 4  
 Pressed her cold finger closer to her lips.

4 11 11 1 4 2 11 10  
 Along the margin-sand large foot-marks went,  
 11 2 8 8 10 2 4  
 No further than to where his feet had strayed  
 1 8 1 1 8 8  
 And slept there since. Upon the sodden ground  
 4 11 4 4 1 1 8  
 His old right hand lay nerveless, listless, dead,  
 1 4 1 1 1  
 Unscathed ; and his realmless eyes were closed ;  
 10 1 4 11  
 While his bowed head seemed listening to the Earth  
 11 2 11 11  
 His ancient mother, for some comfort yet.

Many other instances occur where alliteration plays a prominent part in expression.

Such are : I, 35-6, 46-8, 63, 80-2, 83-4, 86, 96, 122-4, 127-31, 153-4, 163, 167-8, 181-2, 197-9, 222, 254, 257-8, 271, 273-7, 297-8, 313-4 ; II, 16-7, 24-5, 42-3, 47-8, 90, 105-6, 112, 132-6, 227-9, 269-72, 300-2, 329-31, 356-7, 371-4 ; III, 5-6, 8-9, 76-9, 81-2, 127-30.

Certain lines, owing to the intrinsic quality of their sound, have their sense enriched with all the suggestion of harmony.

Such : I, 41, 48, 61, 95, 149, 157, 171, 192-3, 200, 344-5, 354-5 ; II, 7-9, 28, 46-7, 67-8 (a contrast), 120-1, 128, 144-7, 236, 263-4, 303-8, 335, 354-5.

When the exquisite melody of cleverly varied vowels combines with an artistic use of alliteration, the sense is not only enriched but mostly made up of music, and sound alone can account for the infinitively suggestive force of such passages as :

I, 72-9, 89-92, 108-10, 176-80, 186-9, 205-212, 218-20, 236-9, 302-4 ; II, 1-2, 167-72 ; III, 18-21, 24-7, 39-40, 53-60.

*Refrain* is treated by Keats with a wonderful sense of its musical capacity. The continuous grandeur and purity of Hyperion, consi-

dered as a whole, is greatly due to the most delicate sensitiveness of the poet's ear to the evocative quality of refrain (<sup>1</sup>).

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(1) Such : 35-6, 47-9, 54-68-71, 72-75 (*night*), 71-88, 96, 116, 121, 134, 97-8, 99, 100, 102, 125, 134, 151, 163 (*Saturn*), 98, 99, 100, 121 (*tell me*), 116, 121 (*search, Thea, search*), 118-9, 120 (*space*), 124-5-6-7 (*must*), 141-2, 143-5 (*another*), 145 (*where*), 159 (*like*), 159-62 (*more*), 183-5, 212-3, 229, 234-246, 231-3, 242 (*see*), 283-4, 289-90, 290, 292-3 (*might*), 300, 319-20, 322-3, 324, 328-34 (*see*), 329, 338-9-43 (*canst*), 341-2, 350-4 (*double*); II, 5-9 (*where*), 24, 61-2, 102, 116-122, 116-7 (*there is*), 121 (*with*), 123-4 (*ceases*), 126-9 (*grew up*) all combined, 131-149, 138, 155-6, 157-8, 158-60 combined, 177-9 (*proof*), 179-80 (*comfort*), 180, 187, 202, 203, 243 (*truth*), 194, 192-5 (*light*), 202 (*pain*), 206 (*fair*), 206-8, 207-15 (*darkness*), 218-24, 221-5, 228-30 (*law*), 232-4, 238-9, 247-9, 259, 262, 265-6, 271-280, 279, 285, 289, 293-5, 302, 317-9 (*forget*), 322-3, 335-6, 339-41 (*that was before*), 342, 343-5-7, 367, 388 (*Hyperion*), 349-52 (*gleam*), 360-1 (*every*), 363-4 (*and all*), 374-6 (*Memnon*), 387-8-9-91, 389-90 (*the Gods*), combined; III, 3-7, 61-2 (*dreamed*), 84-5-91, 97 (*the sun*), 97-9, 100 (*star*), 111.

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## CONCLUSION

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The previous facts allow us to trace Keats's continuous progress in his treatment of the heroic verse.

I. — The poems of 1817 show Leigh Hunt's influence at its highest. Keats carries the laxity advocated by his master into mere license :

a) While feminine endings occur at most once out of 9 times in the *Story of Rimini*, they occur to the extent of 1 out of 3 in Keats's work.

b) Regular lines occur almost as seldom in both poets (about 1 out of 10) but Keats exaggerates Hunt's frequent habit of introducing a trochee at the 1<sup>st</sup> foot, and a pyrrhic at the 3<sup>d</sup> and 4<sup>th</sup>, and thereby gives his verse a limping gait.

The presence of spondees is about as common in both poets, but Keats places them at hap-hazard, without any reference to or connection with the sense. Owing to this and the mismanagement of articles and prepositions, many a line is heavy, awkward and prosaic.

c) According to Hunt's practice, Keats places the internal pause anywhere, but, while in his master's verse caesurae are rare and most commonly found after the 4<sup>th</sup> or 6<sup>th</sup> syllables, he seems to make a point of stopping his period anywhere but at the end of the line.

d) Overflow is fairly frequent in Hunt's verse, though it decreases as the *Story of Rimini* progresses, but it never exceeds a proportion of 1 out of  $5\frac{1}{2}$  lines. In *Sleep* and *Poetry*, overflow occurs more than once out of 2 lines.

*e*) Lastly, rhyme-break is much more freely used by Keats than Hunt.

However, Keats parts from his master on a few points :

*a*) He sometimes introduces anapaests, while none occur in the Story of Rimini.

*b*) Owing to Milton's and Spenser's examples, he introduces shorter lines (though he gives up such a practice in the last written of his poems) while none occur in the Story of Rimini.

*c*) He hardly uses triplets and alexandrines, and when he does so, without any artistic effect; while Leigh Hunt, owing to Dryden's influence, felicitously scatters them in his verse.

II. — Endymion shows both the same characteristics as the poems of 1817 — and a continuous advance in restraint.

Keats still freely introduces anapaests; regular lines again occur as seldom as before (about 1 out of 8); pauses and caesurae are placed after any syllable; overflow is constant (1 out of  $2\frac{1}{4}$ ), rhyme-break most frequent. The sentences and periods are absolutely independent from the metre, and obsolete or clumsy terms too often brought in for the mere sake of rhyme.

But : *a*) Keats does no longer introduce shorter or longer lines.

*b*) He practically gives up the use of the triplet.

*c*) He has less and less recourse to feminine endings, as the work progresses.

*d*) Though his verse remains heavy and awkward in many places, he generally shows more skill in the handling of accented and unaccented syllables. The sound of his verse, taken as a whole, is more regular.

*e*) He shows a more refined delicacy of ear in his treatment of the refrain, and vowel-sound.

*f*) In a few passages (espec. the description of the procession to the altar of Pan — and Adonis asleep) he imparts to the heroic verse much of its proper harmony. — Such masterpieces as the Hymn to Pan and the Roundelay reveal that Keats's sensitiveness to music only needs training to find a fitting expression in the heroic rhythm.

III. — The Epistle to Reynolds shows further advance.

Regular lines are still unfrequent; again, pauses occur anywhere, but caesurae are sparingly used and solely after the 4<sup>th</sup>, 6<sup>th</sup> and 5<sup>th</sup> syllables. Overflow is still very common (about 1 out of 2) but often felicitously managed. Rhyme-breaks are seldom found; there is no feminine ending; trochees, much fewer in number, are practically confined to the first foot; spondees more evenly divided among the various feet of the line; and the general aspect of the verse is more regular, in spite of :

- 1° Pressure of unsubdued emotions;
- 2° Hurry in writing the work;
- 3° The epistolary form.

All circumstances which may allow for laxity in prosody.

IV. — Lamia shows the depth of Dryden's influence on Keats, and Keats's fairly perfect mastery of the heroic verse and all its resources.

A. He still retains some features of his previous works :

1° The use of rhyme-breaks; but they occur much more rarely (in Dryden, they are uncommon and timid, and never divide two paragraphs from each other).

2° *a*) The paucity of regular lines (about 1 out of 6, while 1 out of 3 in Dryden) but Dryden's influence is here distinctly felt in the restraint Keats imposes on the laxity of his earlier verse. Sense and metre are closely allied.

*b*) The very frequent occurrence of a trochee at the first foot, but its presence is, in most cases, very effective.

*c*) The frequency of spondees (at least twice as many as in Dryden) but they are happily divided among the feet of the line, and never retard the progress of the verse.

3° The license in the place of the pause or the caesura, both of which occur after any syllable; but the latter stop, owing to Dryden's influence (who very seldom ends his period in the course of the line) is more sparingly used.

4° The boldness and frequency of overflow (about 1 out of 2 lines, while with Dryden very rare; 1 out of 20); but here, overflow

is happily managed; metre and sentence structure are for the first time closely related; the balance between the fixed and loose elements of the heroic verse finely and decisively reached.

B. 1<sup>o</sup> With ease and most effectively, Keats, after Dryden's example, occasionally expands the 5 foot line into an alexandrine, and the couplet into a triplet; this latter means of variety, though exquisitely managed, he practises more sparingly than his master (9 times in Bk I, 3 in Bk II, while with Dryden as many as 29 instances out of 428 lines).

2<sup>o</sup> According to Dryden's most frequent example, he skilfully balances the several parts of his sentence, and practises the antithetic turn. — Such means of harmony are often enriched by a most delicate use of alliteration, which forms one of the happiest features of his verse-melody. — In many instances, whether whole passages or single lines, sense is enriched with all the suggestion of subtly modulated sound.

The foregoing remarks may be regarded as conducive to a twofold conclusion :

1<sup>o</sup> The ripening of Keats's power as an artist in prosody shows the same steady, sure, conscious and rapid progress as that of his mental and moral faculties, and accords with it.

2<sup>o</sup> (If we add the testimony of *Hyperion*.) While freely borrowing from various masters (Hunt, Dryden, Milton) he retains (even when immature) his full originality, by at once appropriating his masters' processes and practices in versification, with wonderful ease and art, and genially fusing them with his personal sense of music, and the distinct, unique harmony of his own verse.

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# TABLES OF SCANNED LINES

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TO GEORGE F. MATHEW (93 lines). — Nov. 1815.

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First 150 lines of I STOOD TIPTOE (1<sup>st</sup> part, 1816).

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First 150 lines of LAMIA (Part II).

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